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# RELIGIOUS EDUCATION

*A Journal*

*Devoted to the Development of Character through the Family,  
the Church, the School and Other Community Agencies*



## ART IN CHARACTER EDUCATION

- Fine Arts and the Soul of America.....*John J. Becker*  
The Play Instinct and the Arts.....*Jane Addams*  
Use of Arts in a Citizenship Clinic.....*Philip L. Seman*  
Making Religion Esthetically Appealing...*Wayne A. R. Leys*  
Character Education through the Drama.....  
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- Values and Weaknesses of Theism.....  
.....*Henry P. Van Dusen*  
Some Implications of Humanism.....  
.....*Ernest Caldecott*  
The International Council of Religious Education;  
An Appraisal .....*William Clayton Bower*
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## NEWS NOTES—EDITORIALS—BOOK REVIEWS

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VOLUME XXV

NOVEMBER, 1930

NUMBER 9

PUBLISHED BY THE RELIGIOUS EDUCATION ASSOCIATION

# RELIGIOUS EDUCATION

*A Journal Devoted to the Development of Character through the Family, the Church, the School and Other Community Agencies*

JOSEPH M. ARTMAN

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O. D. FOSTER

ALBIN C. BRO

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RELIGIOUS EDUCATION is issued on the tenth of each month, except July and August. It seeks to present, on an adequate, scientific plane, those factors which make for improvement in religious and moral education. The journal does not defend particular points of view, contributors alone being responsible for opinions expressed in their articles. It affords an open forum with entire freedom and without official endorsement of any sort.

THE RELIGIOUS EDUCATION ASSOCIATION publishes this journal, maintains an exhibit library and bureau of information, conducts annual conventions, directs research, and serves as a clearing house for information in the field. The subscription price for the journal is \$5.00 a year. Separate copies are sold at 60 cents. Membership in the Association is free to those who request it.

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# Religious Education

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## ANNOUNCING

# Religious Education for December

### *Major Topic:*

## Moral and Religious Life Through the Family

OUR LATE SOCIAL STUDIES are finding that the home is largely responsible for the setting of the child's ideals. Parents are understanding and appreciating the necessity of taking active interest, together with the church, the school and other community agencies, in the character and religious training of children. Much is being done in this field by Parent Education Associations, Child Study Associations, Child Welfare Institutes and universities and colleges.

In this number some of the foremost students in the country write on the problems of the family. The material promised for publication is listed below. The discussion in December will be followed by further articles on the subject throughout the year.

Family Stability—*John E. Anderson*, Director, and *Marion L. Faegre*, Assistant Director, Institute of Child Welfare, University of Minnesota.

The Use of the Radio for the Development of Character—*Jessie A. Charters*, Professor of Education, University of Ohio.

Problems of the Family and Sex Relations—*Robert C. Dexter*, Secretary, Department of Social Relations, American Unitarian Association, Boston.

New Approaches to Religious Education in the Family—*Sophia L. Fahs*, Professor of Religious Education, Union Theological Seminary.

Moral and Religious Training in the Modern Jewish Family—*Emanuel Gamoran*, Educational Director, Commission on Jewish Education, Union of American Hebrew Congregations.

Relation of the Family to the Church in Light of Social Changes—*Phillips E. Osgood*, Pastor, St. Mark's Church, Minneapolis.

Problems Growing Out of the Complexity of Modern Life—*Chloe Owings*, Director, Social Hygiene Bureau, University of Minnesota.

Factors Involved in Successful Families—*Chase Going Woodhouse*, Director, Institute of Women's Professional Relations, North Carolina College for Women.

In addition other articles, news notes, editorials, convention reports and book reviews will be included.

## THE RELIGIOUS EDUCATION ASSOCIATION

*Headquarters at*

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CHICAGO, ILLINOIS



# Religious Education

Vol. XXV

NOVEMBER, 1930

No. 9

## News Notes and Editorial Comments

### Art in Living

A WORKMAN has been doing over the floors in our house. He is a raw-boned young Swede with a broken accent and the sketchiest ideas of English grammar. Both his brawny arms carry elaborate tattoos which bear witness to his term in the Swedish army. His eye is the trained eye of an expert in the study of woods. He walks over the house diagnosing the trouble of each floor. His hand is the steady, sure hand of the skilled workman. His soul is the soul of an artist. He belongs to the union so he remembers to apologize when he works overtime because he has forgotten to watch the clock.

Following the workman, upstairs and down, so close that he seems almost to be an appendage, goes our second son. He is in the fourth grade at school which is just where he should be according to the accepted standards. But as far as I know he has never enjoyed a day's schooling in his life. If he had antagonisms we would feel more hopeful. He has, instead, an impregnable indifference to the whole process of formal education. But there is no apathy in his manner when he follows the man. He has been using varnish remover with infinite pains. The workman says he has never seen a child with so sure a hand, and that he has a "born sense" for mixing paints. I

come upon the two of them working over an old walnut table. Neither of them notices me. The child is absorbed in what he is doing to the table. The workman is absorbed in the child.

In the middle of the afternoon I stop them to have a cup of tea and sandwiches—sizable sandwiches. To an observer there are three of us, but really there are only two. For the artists I am no more bother and no more concern than an extra cup, although occasionally they include me in a condescending explanation of their terminology. They talk of fillers and oils and the comparative advantages of steel wool and sandpaper. And as I listen I am thinking eagerly and desperately, why cannot all floormen and all children be artists? Many men have worked on the floors of the house where we have lived. The one last year hated his job and wished he had been a bricklayer. Another one had been a farmer and was sorry he had left the farm. A third aimed some day to be a street car conductor. Only this one is an artist who works with thoughtful understanding and that particular emotional quality which may be called pride. He is as expansive and generous of spirit as of varnish.

And the child brings home a card with a very satisfactory I. Q. rating and very unsatisfactory grades. Since the arrival of the floorman he has got out a geography of his own free will and hunted

up the country from which comes shellac. He has asked intelligent questions and insisted that someone help him find the answers about pig bristles and brushes and pigments and benzine. He has borrowed a color card and spent ecstatic moments over color combinations. Because he is interested in his task he is seeing it in relation to a larger whole than any world he had before apperceived.

Why cannot all floormen and all children be artists? Of course, some floormen would have to quit doing floors and do something else in order to be artists and some children would have to have their formal education carefully augmented. But every individual has latent capabilities which, if released and given a chance to grow, will give him both a sense of mastery and a sense of his relation to a larger unit, a more comprehensive rhythm of living.

Fortunately for those of us who are floormen when we would rather be street car conductors, and for those of us who are the parents of potential floor artists whom society is trying to make into mathematicians, there are farsighted and intrepid educators at work on our problems—at work on us. We are the laboratory material. All over this country, in factories, and kindergartens and colleges and guidance centers and homes and churches and many other places, there are teachers, gardeners, if you will, seeking the particular releases and skills which will grow the flower of artists-in-living from the unpromising and tightly rolled unresponding bulbs of personality.

What do the arts have to offer to this character-building process, to this growth toward free expression and more complete integration? Untold numbers of would be painters and sculptors and musicians and architects and poets and homemakers and artisans and their kin have been lost, as individuals, to the memory of men. My neighbor who dabbles in

water colors because she is too bored with life to think of anything else to do—and because she rather likes the smell of paint—is no more an artist than the shoe-black who forgets to do the heels of my shoes. But the masters in the field of the arts stand out in clear-cut outline against the background of a less articulate society. Back of their particular art-form we read a synthesis of thought and emotion which catches our imagination and pushes back our own soul's horizon. Creative energy may be semi-articulate, but to produce a masterpiece of art it must be wholly articulate. The arts, then, offer a roomy laboratory for experimentation with creative energy. Not everyone who calls himself an artist may conduct such a laboratory. There are still dramatists who fit drama to the student as they would fit shoes to the wax figures which ornament a store window. There are still musicians to whom an accurate rendering of the score is more important than the sweeping emotional rhythm of the composer. But there is an increasing number of artists who are also teachers—in the fine meaning of the word—and who have the discrimination to find the artist-possibility in lives which touch theirs. Whether the art expression take the same form or a different form is quite immaterial. The true artist-teacher is as apt to turn out plumbers as poets, but they will be artists.

Certainly we in America should feel particularly impelled to study the character-forming potentialities of the arts. Our patent records surpass in number and usefulness to humanity those of any other nation. Our mechanical progress is amazing. We are not lacking in virile creative energy. But we face the danger of being limited by skills which need "things" for tools. There is a higher plane where thought and emotion work with increasingly fewer material aids. The more our children become at home in the fields of the arts, the freer shall

be their spiritual expression through those forms.

There is a winsome story of a carpenter who was also a teacher. Wise men did not confound him, but most of his time was spent with common folk. I presume he found them more interesting for there were within them more latent capabilities needing release. He had a way of meeting a common fisherman and telling him he could become a fisher of men. And the fisherman's distrust of his own ability melted before his inner assurance that the teacher was correct. He could become a fisher of men! And he did. Sad for the fisherman and for the unrolling centuries if he had been left always a fisherman!

In the large, our task as educators could be discouraging. But no one of us is alone in the field. The intriguing possibility is ever before us that we, too, may uncover a prophet in the heart of a fisherman, an artist-in-living within the shell of one who merely lived.—*A Parent.*

### **A Changed Status for Military Drill**

THE ATTORNEY GENERAL of the United States has made a ruling that settles an important educational question. The agricultural colleges and the state universities, by accepting subsidies under the Morrill Act and subsequent congressional appropriation bills, entered into contractual relations with the Federal Government whereby they were obligated to provide instruction in agriculture, the mechanic arts and military tactics. The language of the acts in question made no reference to a distinction between required and elective courses. Yet, for reasons that might interest a social psychologist, the institutions concerned made military drill compulsory, though the courses in agriculture and the mechanic arts have been elective. Further, the compulsory rule

was applied to male students only, though Federal money is used by all state universities for the education of women as well as men.

This was the situation until 1923, when Wisconsin, by act of its legislature, made military drill in its state university optional. Thereupon in various quarters a demand arose that the compulsory feature be discontinued either upon a particular campus or in all these state institutions. Their presidents, as a rule, contended that a legal obligation had settled the matter. They continued to believe this, apparently, even though the Department of the Interior announced that their obligation under the law was fulfilled when the specified instruction was "offered" and the facilities therefore provided. The ruling now rendered by the Attorney General of the United States completely supports this interpretation. Into the angles of his reasoning there is no occasion to go; suffice it to say that a decision could not be more sweeping and unqualified.

The administrative authorities of these state institutions are now placed in an entirely new relation to students and other citizens who object to compulsory preparation for war. Heretofore presidents and deans have been accustomed to say, "We have no power to change the rules"; but now and henceforth they will have to accept responsibility for leadership in this as in other administrative matters. If students or other citizens desire a change, they will know upon whom to concentrate their petitions. Already in half a dozen state universities there are student leagues that were organized for the purpose of securing abolition of the compulsory feature, and in as many states there are committees of citizens that aim at the same goal. It will not be surprising if all the agricultural colleges and state universities gradually fall in line with Wisconsin's example.—*George A. Coe.*

## Saving the World through Higher Education!

**R**EADERS of *Religious Education* may be interested in the educational implications of the following booster letter which was sent to an alumnus who had won his letter on the football team of one of our universities:

Dear "Letter" Man:

Under separate cover, the Publicity Department of the University is sending you a most interesting booklet entitled "Men of ———."

Look over ———'s all-time record in football, note the Big Ten championships in baseball, basketball and wrestling. Check the standing of our track, swimming, tennis and golf teams, and I feel quite sure you will be thrilled with pride and have every reason to feel proud of ———'s achievements.

——— can only succeed athletically in proportion to the support given her by those who have fought for her in the past. Our small enrollment calls for double the effort on the part of the "letter" men.

Now is the time for intensive work. This booklet should prove of inestimable help to you. Get back of our excellent coaching staff! Preach loyalty and state pride. . . . Enroll now under the banner of the "Letter" Men's Get-Your-Man Club!" You have an important part to play if you want to see ——— at the top in Big Ten Athletics! Deliver the best big material from your district.

I will appreciate your advising me by letter if you are willing to enroll and do everything in your power to help . . . and the other coaches build even greater teams for ———.

Very sincerely yours,

A group of six educators, after reading this letter, commented upon it. A long list of similar letters from representatives of other universities were reported. All the men agreed that praise is due the football department for stirring up loyalty and support from its graduates. Why shouldn't they? If football is good, then it should be supported. If winning is its reason to be, nothing should be allowed to stand in the way of securing winners. The alumni, it seems, should be greatly commended for searching out the beef and brawn that makes winning, and the retention of his job by the coach, possible.

But there were some misgivings. Not one of the six educators could remember

any alumnus of other departments receiving such an appeal. No one recalled having seen letters by an alumnus of the School of Education containing an "S. O. S." for promising material for supreme educators; nor had they seen letters from any Political Science Department appealing for possible statesmen to build a new world order; nor could they remember any School of Business Administration asking for potential material not only to develop business, but to re-shape it.

Is the help of the alumni urgent and essential to the department of football alone? What significance does this have in its implications for present motivation of higher education?—*Editorial Staff.*

## Armistice Day, 1930

**T**HERE HAS RECENTLY come to the Association offices some advance information concerning the preparations under way for the George Washington Bicentennial in 1932. The Associate Director of the Bicentennial Commission, Lieutenant Colonel U. S. Grant, makes a suggestion for the celebration of this anniversary. He says in part:

It has been definitely decided that the character of this celebration should be educational and spiritual, that it should be participated in by all the people of the country in their own home surroundings and by their own efforts. It is not considered an appropriate occasion for an exposition showing the progress in inventions, industries and commerce, nor for any other concentrated effort in any one place, or which has a commercial significance. It is rather the occasion for an appreciation of what George Washington did, and what he tried to do, and of the greatness of heart and greatness of mind which enabled him to do so much, and for deriving from these the inspiration and courage which we need to carry on our daily tasks with equal steadiness of purpose.<sup>1</sup>

This seems to us a highly commendable plan for the observance of a holiday.

It is interesting to observe that seven of twelve of our popular holidays—Fourth of July, Columbus Day, Armis-

1. From an address delivered before the National Education Association, July 2, 1930.

tice Day, Washington's Birthday, Lincoln's Birthday, Memorial Day, Flag Day—are patriotic holidays; perhaps Thanksgiving Day and Labor Day should be included in this list. To the American mind these holidays are the occasion for a “celebration,” a time for community gatherings, parades, refreshment stands, fireworks and patriotic speech-making. Our patriotic holidays are the occasions on which we glorify the past and triumph in the present. And this is as it should be; we love our country and honor her heroes and there should be times when we join with our children in the expression of our patriotism. Patriotism, however, is taking on a broader meaning. The flag-waving and fireworks display of the past are insufficient expression for the feeling which we have today as we contemplate the power and achievement of our country and her place among the nations of the world. Today our feeling of patriotism is mingled with one of awe and with a sense of responsibility. The progress of our nation in international relations demands broader and more far-reaching ideals. Narrow nationalism no longer satisfies; it must be superseded by an ever widening world fellowship. The celebration of the birthday of a man so great as Washington, or the commemoration of an Armistice Day, so welcome as was the last, affords an occasion for the fostering of the kind of emotions which influence wholesome conduct and noble character. In the dignified observance of a holiday there is a golden opportunity for emphasis on the ideals in which lie the significance of patriotism. The observance of Armistice Day in 1930 should bring to each child in our schools a glimpse of a future made secure by peace, and a sense of fellowship with boys and girls of races and customs so different that the mere learning about them is an adventure. Here is our opportunity, not for the celebration of a world war, but for the making sure

of a world peace. As a generation of youth educated in the public schools, where they were taught that excessive use of alcohol destroys the manhood of a nation, saw to it, when the opportunity came, that the sale of alcoholic liquors was made unlawful, so will a generation of youth carefully nurtured in the ideals of peace see to it, when they are of age, that foundations are laid for the friendship of nations and an international peace.

With the public school teacher of today rests not only the privilege, but the obligation, for developing a genuine content for patriotism; and patriotism cannot now be genuine unless charged with a peace content. Teachers in other parts of the world have made great strides in this direction. Daniel A. Prescott in his book, *Education and International Relations*, describes some of the efforts made to foster peace ideals. The following statements are taken from Chapter Five of this book.

The teachers of Great Britain have joined in a “Declaration Concerning Great Britain and the Peace of the World.” They advocate instruction in the aims and work of the League of Nations, saying<sup>2</sup>

This knowledge is also practically useful because the future of international relations so closely concerns every boy and girl in the modern world. Until the reign of law, to which we are accustomed in our own country, is established throughout the whole Great Society of interdependent nations, man's best work and highest endeavor may be rendered futile by the folly of war; and human life become again cheap and purposeless. But Governments alone cannot establish the reign of law throughout the world. That can only be done when the public opinion of this and other democratic countries understands the need for the world-wide reign of law and insistently demands that it be established and maintained by the several Governments co-operating in the League of Nations. Knowledge which leads to these results is practically useful to individual citizens, to their countries, and to the world.

The organized teachers of France are

2. Daniel A. Prescott, *Education and International Relations* (Cambridge: Harvard University Press, 1930), p. 56.



exerting a powerful influence toward peace sentiment in their country. In a Bulletin of the *Syndicate National*, they make the following unequivocal statement:<sup>3</sup>

The 78,000 French teachers joined together in the National teachers' union, conscious of their duties as educators and persuaded that the reconciliation and co-operation of the nations arrayed against each other by the war is a work of education that ought to be begun in the school, have decided to work with all their strength to direct the youth toward reciprocal knowledge and understanding among the nations and in this manner to aid the foundation of peace.

The Geneva Union of Elementary Teachers have declared themselves firmly in favor of organized peace propaganda within the schools. One of two sections of their resolution adopted in the 1927 annual congress will give an idea of the extent of the efforts made.<sup>4</sup>

The Union of Geneva Elementary School Teachers considering that it is the duty of all men, and more especially of an association of educators, to use all their efforts for the suppression of wars and the realization of an ideal of peace and love: proposes

(1) To make unity the basis of instruction by bringing out the physical, economic, intellectual, and moral interdependence of the nations.

(2) To revise, and eventually to rewrite, the textbooks according to this spirit, especially the texts used in reading, geography, and history, to rid them of all chauvinism and of all material prejudicial to pacifism.

(3) To encourage co-operation through class work by extending international interscholastic correspondence and the celebration of May 18 by encouraging the Junior Red Cross movement and the study of Esperanto, by favoring the creation of international camps for children . . .

(7) To bring children to the idea of the illegality and immorality of war . . .

The French teachers have gone further than a mere commitment of themselves to the teaching of international friendship in their individual classrooms. The school teachers' union as such has appointed a permanent commission to "scan all new books for material likely to breed bad international attitudes." As long ago as 1925, a list of twenty-six such books was suggested for boycott by the French Fed-

eration of Labor in co-operation with the teachers' union, and documents now on file prove that the boycott was successful.

We see in these strenuous movements on the part of teachers from other nations a decided challenge to us as educators to make concerted effort to incorporate a definite peace teaching in our school programs. We suggest a proper observance of patriotic holidays as an excellent start in that direction. May Armistice Day, 1930, mark the beginning of a peace movement comparable to the efforts of these nations, which, in the past, have not been so committed to the cause of democracy as our own United States of America!—*Editorial Staff.*

### Promoting Negro Education

THE RECENT CONFERENCE on "What White People Can Do to Promote Negro Education,"<sup>1</sup> held at George Peabody College for Teachers, Nashville, July 21 to 24, constituted another step in the direction of promoting an intelligent understanding of the duties and obligations of white citizens, white school officials in particular, with respect to Negro education. Perhaps even more important is the necessity of educating white people to understand and to appreciate the qualities of Negroes, to learn to have faith in them, to try to live in friendly relationship with them.

The first address of the conference, delivered by J. H. Dillard, President of the John F. Slater Fund, was a "Story of the County Training Schools," beginning in 1911 with four which received \$3,344 from public tax funds, until 1929 when there were 370 receiving a total of \$1,886,852.

Dr. Dillard followed this statement with a plea for the education of *all* the people.

The thought that comes out of Christianity is the value of every human soul, the value of

3. *Op. cit.*, p. 59.

4. *Op. cit.*, p. 72.

1. A detailed report of the conference has been published by George Peabody College for Teachers, Nashville, Tenn.

man as man. Out of that thought has grown this new idea of getting all the people educated so that every child that is born into the world shall at least have the chance of developing himself as far as education can do so.

He stated that the whole country is responsible for the presence of the Negro here—not just the South—and that the whole country must face this problem, since the good of all of us is involved in the abolition of ignorance among us; “it does not pay us, even for ourselves, that there should grow up in our midst a race of ignorant people.”

B. C. Caldwell, Field Agent of the Jeanes and Slater Funds discussed “One Hundred Per Cent Americanism,” pointing out that one hundred per cent Americanism is not the highest standard, that we might profit by inculcating into our Americanism the Italian’s love of art, the Frenchman’s sense of proportion, the German’s love of children and the Englishman’s sense of fair play and justice.

In the discussion of the distribution of funds for education which followed, it was learned that of the \$2,448,633,561 spent in 1928 only \$45,000,000 or 1.8 per cent was spent on Negro schools, a figure out of proportion to the number of students served.

W. W. Alexander, Secretary of the Commission on Interracial Relations, revealed in “Some By-Products of Negro Education” the fact that we have learned that backward people everywhere *can* be educated; the complete revolution in the change of the relations of white and colored people in this country since the days when colored servants in the south were affectionately regarded as members of the family, until now when we judge Negro life by the servant class—the lower strata with which we usually come in contact. Dr. Alexander spoke of the Negro Press, the Negro Women’s Club, the National Negro Business League and the National Organization of Negro Teachers as examples of activities carried on by edu-

cated Negroes, of whom, unfortunately, we know so little.

Bert Roller of Peabody College added to the list of the activities of negroes in his address on “Negro Literature.” Negroes have accomplished a great deal as writers of poetry and prose.

The closing address of the conference was delivered by John Hope who spoke stirring of “Needs From a Negro’s Point of View,” emphasizing the need for teachers who can only be secured by giving them a living wage and by making them feel the “dignity of their job”; the need for a closer co-operation between white teachers and colored teachers; the need for friendly relations between the races; the need of having faith in the ability of Negroes to contribute much to society.

It is an American fact

. . . . that there is a difference of thinking with reference to white and black in the United States and that white people are not compelled to think with reference to Negroes as they think with reference to white people. They are not compelled to do with reference to Negroes as they are with reference to white people. That idea has so thoroughly permeated American commonwealth that I am amazed sometimes at the honesty and integrity of the American white people who can live in the midst of a thing that will allow them to think one thing for one group and another thing for another group and then rationalize it so that it becomes all right.

The fact that such a statement can be made in all truth is a challenge to all of our educational forces.—*Editorial Staff.*

### Developing Art Appreciation through Teaching

GEOGRAPHY has become a delightful study to the seventh grade pupils in the grammar school of Darlington, South Carolina. These children, through the creative teaching of Miss Jane Milford, have attained a rare understanding and appreciation of old world architecture. In a study of Europe, the students undertook to reproduce the most famous buildings, using white soap for



a medium in their carving. As each country was studied, they modeled the principal structures. Included in their collection are such carvings as the Forum, the Coliseum, St. Peter's Church, the Leaning Tower of Pisa, a typical Venetian scene, and the horses of St. Mark's. A carving of the city of Paris, including most of the principal buildings, was their most ambitious project. Miss Milford says:

The foundation is made of a flour and salt mixture with blue construction paper for the Seine River. The trees are made of wood and are painted green, while pins and beads represent the light posts. The buildings are made of soap. The mixture of flour and salt was placed on cardboard, and while still wet, the trees, light posts and buildings were placed in their proper positions.

When the city was completed each child could name every building included in the lesson.

It is, of course, gratifying to know that they attained what is expected of them in geography—the field in which this work was undertaken. But this is but a small part of what we have done. I feel that this method has been a release from the old stereotyped method of teaching one subject which confines the interest to that sub-

ject and to it alone. Knowledge that is circumscribed within the limits of traditional academic categories cannot help but be stultifying to many students who do not happen to be aroused by the particular material. Real teaching is the kind that co-ordinates all knowledge and the kind which, in method, utilizes every latent capacity of the child. No matter how dull a child may happen to be, if the teacher can contrive to suggest all the avenues of stimulation, there will very likely be interesting results.

I know very well that all of my students are not artists. Some of them may be very mediocre. But by their effort in this direction, there results the only genuine appreciation possible, that which is based on actual experience of working. This method, too, is flexible in that it allows each child to do as much as his time and talent is capable of.

The fact that it co-ordinates so many fields of knowledge is also of vital importance. As a teacher of geography, it pleases me to know that most of the children get very definite pictures of say, Venice or London, with surprising knowledge of such features of typography. But beyond this, they unconsciously pick up a world of knowledge about history and art, which in turn direct their attention to other fields. And the best thing is that all this is done with the minimum of conscious effort. Facts when they come to the child in this natural way, and when each fact suggests another, are the kind that matter in teaching. And I am glad to see other teachers taking advantage of this method in their work.—*Editorial Staff.*



## Fine Arts and the Soul of America

JOHN J. BECKER

*Chairman of Fine Arts, College of St. Thomas, St. Paul*

THERE ARE MANY who claim that a great cultural revival is taking place in the United States. True to form the American Babbitt throws back his chest and speaks of America's progress, America's great cultural development and America's great soul.

If by progress he means flying in the air, listening to bad music over the radio, spending day after day in moving picture houses, the architecture and decorations of which are the ultimate in expressions of bad taste, or if by progress he means dollars and cents—material profits—his words must be accepted.

If, however, he refers to a deep spiritual development caused by a deep spiritual contact with cultural things, those things which have to do with soul processes, those things which, after religion, inspire one to a deep intellectual contemplation of beauty, music, art and literature, his words are not true for he cannot substantiate his claim.

Strange and paradoxical as it may seem, there is in this country of ours a creative movement of great importance in all of the arts, but the slightest investigation will convince any honest thinking person that this Babbitt effusiveness about culture and cultural progress, as far as the majority or even the minority of our people is concerned, is merely talk and talk has nothing to do with development. Our actual cultural progress can be measured by a very small rule.

America has a soul, but at present, from an esthetic viewpoint, it is flounder-

ing blindly, nearly lost, saved only by its starving creative artists and it should, as a matter of self-respect, make an honest confession.

If there has been such tremendous cultural development why is our opportunity for hearing the operatic literature so limited? Why do our cities of limited population fail to support a small opera company or a little symphony orchestra? Why is it so difficult to keep an American Choral Society going? Where are the small art galleries that should be found in every community? Why is it that every person who happens to write a rhyme is called a poet and every charming lady or gentleman banker that hammers a silly tune out of the piano is called a composer? Why are the judgments of our people regarding cultural things, even those who are supposed to know, so unreliable? Why do we, in this enormously wealthy country, befriend the illiterate and starve the intellectual, more particularly the creative artist?

In support of the truth of the latter statement, study the salary list of our great educational factories and see the average amount paid to outstanding men in the field of education. Investigate the activities of our creative artists of original tendencies and high merit and you will discover that they keep starvation from the door either by hack writing, hack painting or hack composing, or by being a deck-hand, bell-boy or pullman porter.

It is because esthetic education finds no

place in our general scheme of things that we are so unresponsive to the fine arts. Profit is the measure of success, not high-minded spiritual thinking, not the development of a soul process that raises one beyond material things. Esthetic education finds no place in our daily life. And worse still, it finds no important place in our system of education, a thing to be criticised with the greatest severity.

By esthetic education, I mean an inspired contact with and a deep understanding of the fine arts (religion, of course, is assumed); an understanding of fine music, art and literature that results in a deep contemplation of beauty and its relation to God and the soul, a contemplation that would add brilliance to the soul, and, because of the very beauty and illuminating powers of that brilliance, bring it near to its creator; an education that would teach one to *be* rather than to achieve.

When our system of education came into being the soul was forgotten. Even the esthetic experience that comes from religious contemplation was abandoned because the founders excluded all study of religion. In their insane desire to make education a thing of material usefulness so that the student might achieve rather than be,—a questionable goal in its very essence—they offered but little for the nourishment of the soul.

Reading was offered to him so that he might be harassed the rest of his life with bills informing him of his indebtedness to his creditors; writing so that he could reply with some sort of settlement; spelling so that in his reply there could be no misspelled words for fear of litigation, and arithmetic in order that his neighbor could not short-change him.

"But," my critics say, "such condemnation is unfair, because originally the system was the result of an economic condition." Granted, but can an economic problem justify the loss of any nation's

soul? Does that same condition exist today? Must we continue, day after day, year in and year out, to suggest professional or vocational courses to our college students (I shall limit my discussion to the college situation alone), without giving them an idea that the things of the soul and high-minded thinking are important, without even making it possible for them to learn something about the fine arts and their relation to such thinking?

There are many who are not fooled by this Babbitt shouting. Many intelligent persons are asking questions and are doubting the value of a system that so neglects the soul; many are demanding, in their magazine articles and in their newspaper editorials, educational programs that offer more than mere recipes for material success.

An editorial from the excellent St. Paul Pioneer Press, dated August 10, 1930, is an instance of the type of discontent that exists among those who think. It is so to the point and so unquestionably true in its résumé, that I cannot refrain from quoting its closing paragraphs:

As for arousing in the student some zest for the things of the mind, the failure of modern educational mills has been particularly egregious. The topography, climate, interest, and excitement of the intellectual world are things utterly beyond the horizon or realization of the majority of university graduates. They are not at home among ideas and their young lips are so full of the current cant as any jingoist could wish.

Professional training flourishes while cultural education grows more spineless and bewildered. This is a deplorable situation. No one can be blamed for it. [In contradiction to this statement, the writer of this article believes that most of our educators are to blame for it.] The remedy does not lie in more money or even new theories, for everything worth saying about education has already been said. Reform will come only as the result of a general change in spirit, a fresh awareness that there is a type of education which is valuable in itself alone. Apart from its practical consequences, that although knowledge means power it is worth seeking for its own sake. There are already signs, particularly evident in the smaller colleges, of an increasing dissatisfaction with the prevailing system.

It is not difficult to substantiate the truth of this editorial. We need but consult any program offered in any college or university catalogue. The Bachelor of Arts degree is a case in point. It offers the one course of studies supposed to be outlined for the specific purpose of presenting subjects to the student which would give him a basis upon which to build a liberal education. A casual glance gives the impression that a foundation for a liberal education is offered, but careful investigation reveals that it is a course based entirely upon the professional attitude.

Another illuminating thing to be found in further study is that not any of the theoretical or practical educators who formulate such programs agree as to what studies should be included in such a course. In one thing, however, they absolutely agree, and that is that the development of the esthetic side of the student through a general fine arts course has little to do with education.

A glance at any A. B. course will show that out of the possible 124 to 132 credit hours necessary for graduation, not one hour in the entire four years is devoted to the student's esthetic development as far as contact with the fine arts is concerned. An Arts degree and not one hour of art. What a commentary upon our educational mind! The same is true of any other course offered, with the possible exception of specific professional programs in the fine arts. These, unfortunately, neglect the other side of general culture and are, for that reason, open to criticism.

As the editorial quoted states, thought is being given to the situation, more particularly in the smaller colleges. It has not been easy, however, for those few educators with vision and intelligent understanding of the problem, to develop a working program that would take care of such needs, particularly because of the

degree of disdain with which many of our academic friends who admit that they know nothing about music and art but relegate the arts to the background, claim that such studies do not satisfy the scholarly function necessary for an educational program.

If a program is accepted, the task of interesting the students is a difficult one. An inferiority complex has been developed among our college students and among our faculties because of the silly attitude of many professional musicians and artists who try to make it appear as though they are of the elect, that their art is a mysterious thing and cannot be understood by the layman.

When approached regarding any art program, even that of the much abused kindergarten courses in music and art appreciation, the student will tell you invariably that he cannot take such work as he has not studied music or painting. He is sure it will be impossible for him to learn anything because he knows nothing about them from the professional angle. This is unadulterated nonsense. To enjoy the arts he must have knowledge, of course, but not the knowledge or education necessary for the professional. The program outlined must be based fundamentally upon that fact.

Realizing the need and the problem, the College of St. Thomas of St. Paul, Minnesota, has, after much deliberation and close study, adopted a program recommended by the Chairman of the Fine Arts Division that fits into the educational system quite well. It is not perfect. It cannot be under a system where the mass is more important than the individual. An outline of the program follows.

The general fine arts sequence offers twelve hours in the senior college subjects and must be combined with twelve hours in literature or twelve hours in any one of the departments within the Division

of Fine Arts to constitute a major. Students selecting this major in the senior college must take the Comparative Arts course (an appreciation course) which is offered as a prerequisite in the sophomore year.

*Freshman Year: Arts and Civilization.*

A general survey which traces the development of the pictorial and plastic arts, literature and music, from the primitive civilizations to the present day, showing their historical significance and importance in the development of civilization. This is given as a part of the compulsory History of Civilization course.

*Sophomore Year: Comparative Arts.*

A comprehensive course outlined primarily for the definite purpose of stimulating an enthusiastic interest in and a deeper knowledge of the fine arts. The pictorial and plastic arts, literature and music are discussed in their relation to each other and in their relation to philosophy, literature, history and life.

*Junior Year: Philosophy of Art.* Art an expression of life; an interpretation of life; the root of life expression found in primitive sources; the development of the artist as revealed in Art; the influence of the epoch and the race upon Art; correlation of the Arts; a general survey (poetry, music, architecture, painting, sculpture, the drama and dancing); the study of the appreciation of beauty in nature and art; a discussion of various art theories (Hegel, Knight, Goethe, Schiller, Spengler).

*Senior Year: Musical Esthetics.* A philosophy of musical esthetics; controversy in musical esthetics; intellect versus emotion; analysis of the beautiful in music; subjective in music; esthetic hearing versus the pathological hearing of music; music and nature; form and substance (subject) in music; the mutability of musical materials—dissonance, consonance, harmony, polyphony; the mutability of musical forms; a discussion of

various theories of musical esthetics (Hegel, Knight, Briggs, Ambrose and others).

*Criticism—Music, Art and Drama—* Studies in music, art and dramatic criticism; a discussion of methods and criticism; the difference between a review of an art or musical work and a critical discussion of same; a study of the theory and practice of criticism. Collateral reading will be required and the student will be required to write reviews and criticisms of musical and art works, musical programs and art exhibitions and dramatic presentations.

What has this kind of program to do with soul processes, with the heightening, the intensifying of the soul alive? What has it to do with the contemplation of beauty and its relation to God?

A great creative artist trying to bring from his subconscious mind his ideal of beauty, trying to make articulate the crying of his soul for perfection, represents a soul process akin to the same development brought about by the emotional ecstasy and pain of religious contemplation.

The program outlined will bring the student into definite contact with this creative process. It will bring him to the realization of the fact that great creative art is of the soul, and not a mere shadow; it will bring to his life an unknown beauty, the contemplation of which will lead him to higher thinking and a greater faith in eternal things. Such contemplation has to do with the soul, such contemplation must bring him closer to his Creator.

In this age of leisure, this pleasure-mad age, this age where material things are more important than spiritual, our educational institutions are morally obligated to direct the thinking of their students along the channels suggested by such a program. It is incumbent upon all of our American colleges and universities to

give each student the opportunity of gaining an understanding of the fine arts so that he will not only find inspiration in higher and finer thinking, but so that he will be found in the audiences of finer drama, in our art galleries and concert halls, rather than at the burlesque houses or that symbol of present-day American

culture—the vaudeville show. If the problem and the situation are not given serious and intelligent consideration that cultural disintegration predicted by Oswald Spengler in his *Decline of the West* will become a fact; and cultural disintegration of a nation means moral disintegration.



WHAT IS IT that we mean by the art spirit? It is primarily the doing of things well. The artist is constantly teaching the world the idea of life. The art spirit is really a grip on life; in fact, a real understanding of things in their order and balance. Through it one comes to the meaning of harmony, form and beauty. It is essential, of course, that we have an appreciation of beauty, but it is likewise necessary that we learn the meaning of shadows, line, harmony and color. The painter endeavors to express on canvas, as beautifully as possible, what he sees. He puts into the picture his own emotion and concept. The poet expresses beauty in thought by means of words, form, and rhythm. The musician finds beauty in sound, and the architect embodies in great masses of stone new ideas of form, color and proportion. It is possible to incorporate this art spirit into our own living, expressing it in our houses, our clothing, our roadways and parks. It is quite possible also to bring it into our own living in our relations to others, and through it to use our increased leisure in ways that will put new meaning into life.—Frank L. McVey, "Painting for Pleasure," *Journal of Adult Education*, June, 1930.



## The Play Instinct and the Arts

JANE ADDAMS

*Head Resident, Hull-House, Chicago*

**B**ECAUSE the modern industrial city is so new, we are as yet ignorant of its ultimate reactions upon human life. We know little of the impressions and even of the scars which this new type of living makes upon that most highly sensitized material, the body and soul of the young at the moment they are most acutely alive to their surroundings. We only know that young people, with their newborn instincts, whether walking in crowded streets or in the open fields, continually test the achievements and shortcomings of the life about them by their own standards of romance, new to them but as old as the world.

We realize afresh that it is the business of youth to reaffirm the beauty and joy in the world that such spontaneity may become a source of new vitality, a well-spring of refreshment to a jaded city. It is easy to fail to utilize it; the artists are preoccupied trying to recapture it after the first bloom has escaped them, and only occasionally do the educators demonstrate that each child lives not only in an actual environment visible to all, but in other enchanted surroundings which may be reproduced by the child himself.

The early School of Education at the University of Chicago, founded by John Dewey, demonstrated that a child, after an historic period had made itself at home in his imagination, would whole-heartedly live in that period for weeks at a time. He energetically dug, built, wove and cooked, sometimes according to his need in a primitive hut, at other times in a

moat surrounding a medieval castle. But because this fresh imaginative life with its instinct for play is, in a sense, the mission of art itself, we have found at Hull-House that our educational efforts tend constantly toward a training for artistic expression—in a music school, a school of dramatics, classes in rhythm and dancing and the school of the plastic and graphic arts. In the latter, which we call the Hull-House Art School, the children are given great freedom in the use of color and clay and other media through which they may express those images which are perpetually welling up from some inner fountain, and which suggest not only their secret aspirations, but, curiously enough, something of their historic background.

Because Hull-House is in an immigrant district, we have the great advantage that children in the Art School come from many races and nationalities and are familiar, to a surprising degree, with the backgrounds of culture which their parents represent. The other day, in one of our pottery classes where the children were trying historic subjects, the Scandinavian boy made a Viking bowl, the Mexican an Indian hut, the Greek the capital of a Corinthian column, the Italian the dome of St. Peter's. The variety was interesting, but not nearly so interesting as the fact that each boy recognized what the other boy had made and called it by name. They were disconcerted only by an Egyptian pylon which a sophisticated elder was modeling,



and they excused themselves by saying that they didn't have any Egyptians in the school, but they hoped after a while that one would come.

This school gives the children space, time and tools, and is sure that they will find their own way, although of course the teachers help them over difficulties of material and push them toward a clearer expression. One of the younger teachers considers it her chief business to discover and remove inhibitions, because she finds that joy is the most important factor in freeing the child's expression. She has apparently discovered, with Count Keyserling, that an inhibited artist is of no use in the practical world. Norah Hamilton, the head of our little Art School, says that if such artistic children have no early outlet for their gifts they may never find a real place in the world about them and their possible contribution will be lost. She further adds:

The children seem to find in their inner lives a world of color and beauty in which they are perfectly at home. They work with freedom and endless facility, with faith in their own way of seeing, and with faith in hands and material to carry out their vision. They give their best, and take it for granted that what they give is good. They are free from our inhibitions, use their full selves and make use also, perhaps, of an instinctive self. They give the reality as it comes to them but the reality is living and filled with the spirit of play, that "other seeing" that finds the play world as real as the material world "peopled with psychic beings kin to them," as were the hills and streams to the Greeks, the kings of all artists. To sum up the charm of the children's work, they give us a new world seen with new eyes. Perhaps, with the great primitives, they follow nature's very ways, are close to her rhythm, perhaps obey some law inherent in things as they are.

Implicit in the Art School program are talks given with photographic reproductions of the early Italian painters shown to the pupils by Miss Starr when they spend an evening in her book bindery. She is always impressed by their quick recognition of the message which the picture would convey and by the admiration bestowed by her young visitors upon the

ability of the artist "to get it over." Excursions are often arranged to other parts of the city. It is both travel and adventure for the children to visit a museum and they refer to these trips years afterwards as to great events. The sense of contrast apparently makes them see their own part of the city with a new sense of romance. We have also been able to have sketching classes every summer at the Bowen Country Club and almost every member of the school spends at least one week-end there every year. They vie with each other as to which season was found to be most beautiful and defend certain aspects of light and color with genuine enthusiasm. Most of them also have two weeks' vacation there in the summer and recount not only the excursions and sports of country life, but tell a great deal about its beauty as well. It may possibly be easier for Italian children to talk openly about such matters because the life of an artist is familiar to them and they know that it is a national asset that thousands of people come to Italy every year to admire the beauty found there.

The Bowen Country Club consists of seventy-two acres of land overlooking Lake Michigan. It is cut through by transverse ravines which are filled with wild flowers each spring and follow the pageant of summer to the flaming sumacs on their banks in the autumn. The club was given to Hull-House as a memorial to her husband by Mrs. Bowen who is an enthusiastic gardener and has developed on the coast of Maine one of the most beautiful gardens in America. She has permanently endowed a club gardener and the place throughout the season overflows with flowers, fruits and vegetables. From the elderly women who sit in the old-fashioned arbor at the middle of a formal garden, recalling the flowers of long ago childhoods in many lands, to the city bred little children who have never seen flow-

ers actually growing and swaying in the moving air and who lower their voices, as if speaking of a sacred matter, to ask whether it looks like this in heaven, a garden is an unending delight. A constant effort is made to cultivate accurate observation; photographs are made of the trees and flowers; the children make blue prints of all the kinds of grasses and reeds they can find, weave baskets and mats of the indigenous materials, gather the cherries and the small fruits. The Boys' Camp, on the other side of a ravine, is in the midst of the tallest and oldest trees. When the boys can be induced to reveal their most intimate impressions of the summer, it is always of the wind in the trees that they tell for it is their first acquaintance with that mysterious murmur. Perhaps the very novelty in these experiences make both young and old more sensitively alive to the unending charm of the outdoor world, but the year by year continuity is an important factor. Many of the young people have been coming to the club through eighteen years. They remember when the tall trees by the garden gate were little, the summer when we had no raspberries because the rabbits had eaten the bark from the bushes during a winter of incessant snows, and all of the natural landmarks which collect about a country house. The Bowen Country Club really illustrates, perhaps better than anything else Hull-House has been able to achieve, the results of the play instinct coming to flower in a sheltered place where beauty and decorum are cherished.

In fact, social life and art always seem to go best together at Hull-House. This is shown in what has been called the Big Studio, the large room where young people come year after year, partly making their own atmosphere and partly led by Enella Benedict, a teacher at the Art Institute and an early Hull-House resident, who brings books, pictures and reproductions for them to share. Between

them all, an atmosphere is created in which each can find his own way in art.

From this beginning a group of professional artists has been developed in this studio, four of whom are residents at Hull-House, occupying studios built upon the roofs of our two taller buildings. Two of these artists married each other and are now spending two years abroad with the keenest pleasure and profit. Another received a European scholarship at the Art Institute in Chicago and was able, because of his habits of frugal living, to take another man from the studio with him. They managed, too, to stretch the scholarship into a second year of study which they spent in Spain. This fact caused a much more stirring interest in the studio than the news that one of the older men had received ten thousand dollars for a portrait in New York and was fast growing famous. An illustration that the students felt more at home in the studio than anywhere else was afforded when one of their number returned from the war suffering from shell shock and insisted upon living there day and night for some weeks until he slowly recovered. He slept on a cot which his studio friends installed for him. They brought him food from the Coffee House below, sometimes heated upon the gas ring used for batiks. He painted hard and furiously by day and at last slept peacefully at night, gradually readjusting himself to the world outside. It is rather interesting that out of ten of these artists who may be said to have "arrived," at least five are Jewish. This may be partly because the Jewish youth seems more persistent in the pursuits of his object and partly because the family is willing to free the time of a gifted young man, somewhat as Jewish families have for ages supported the Talmud scholar, however meager the family resources might be. At least a handful of these studio students have

joined the immortal company who work without regard to time or place.

The nationality which seizes upon the plastic arts with the most enthusiasm are the Mexicans. A few weeks spent in Mexico one gorgeous spring convinced me that the Mexicans took their art seriously. We saw the enthusiasm on the part of Moies Saens, then assistant secretary of education of Vasconcelos, who previously held the secretaryship of the school of gifted artists who decorated the vast walls of the educational buildings with scenes from the history of the Aztecs. The artists always bear in mind the progressive educational theory as they conceive it. They showed us a wall in a boys' school upon which the paintings had been deliberately defaced because the French artists who did them had violated the canons of the new education and had "imitated the frivolities of a dead art."

A few of the Mexicans in the neighborhood of Hull-House come from Indian tribes in which the making of pottery has been traditional. Several of these men are able to support themselves by what they produce in a little factory set up in the basement of one of our buildings—called the Hull-House Kilns—which we hope may fill a definite need in the scheme of the Art School. It is not only that the children are under the economic stress and pressure of life more and more as they grow older and that their families ask for promise of some practical returns upon their work, but that the faculty of the Art School itself are constantly driven to make plans out of sheer reverence for the talent which the school uncovers. They want to give young talent a chance to try itself out, young powers an opportunity to make good while they are young.

Critics of the Cizek School in Vienna and of other attempts to connect the play instinct with forms of art, are always certain to point out that at the period of

adolescence, when the child becomes self-conscious and actually looks at the world about him, his work suffers a collapse; sometimes he refuses to go on with it and often only half-heartedly. The reply to such an indictment must be that the educational methods are at fault, that a gradual adaptation should be made to those inner changes which come so gradually to the child. The environment which the child encounters in real life may also have to be modified. Certainly the Hull-House Kilns, which were started three years ago under the able direction of the head of the Department of Ceramics in the Art Institute and a resident at Hull-House, have been most satisfactory. One of our most gifted young men finds permanent occupation there as foreman. He had earned much more money as a prize fighter with a reputation growing beyond the Italian colony into national rings. He yielded at last to the lure of creative activity, perhaps the most intriguing occupation vouchsafed to mankind.

It is to be hoped that such experiments as are carried on in the Art School at Hull-House and in many other places in America, including the advanced public schools, will at last influence the entire system of public education.

We want to give every child in our schools the ability to use his hands with ease and pleasure, not upon the narrow basis of fitting him for factory life, but in order to retain that power of unfolding human life which is implicit in the play instinct. This instinct, if it had a natural expression, would develop into the art impulse with that power of variation which industry so sadly needs to redeem it from its extreme mechanization.

In the minority report on the English Poor Law, all the English speaking world was told that it was a mistake to put young people under eighteen at work which did not have some educational con-

ment; that England was preparing for herself a new crop of dependents and unemployables. We might add that the immature human creatures should not be put into a certain type of monotonous work because society is losing something invaluable by thus prematurely extinguishing that variety and promise and bloom of life which is the unique possession of youth and the basis of the arts.

The United States, perhaps more than any other country in the world, can demonstrate what applied science has accomplished for industry through invention of machinery and the utilization of all sorts of unpromising raw material. It would be unfortunate if we should become content with this achievement and oblivious to the fact that the next industrial advance lies in the discovery and education of the workman himself to the end that his mind, his power of variation and his instinct for art may ultimately be reflected in the industrial product. The purchasing public, including both consumers and producers—although it is impossible to regard them as two classes if we accept the dictum that that nation is most prosperous whose producers are at the same time its largest consumers—may in time refuse to be surrounded by manufactured objects which do not represent some gleam of intelligence on the part of men who made them. Hundreds of people have already taken that very short step so far as all decoration and ornament are concerned. Such a change in industry will be but a recognition of the play instinct, of the charm and spontaneity of life which might be reflected in the most prosaic of products. But first industry must be seized upon by the educators who now either avoid it altogether or beg the question by teaching a tool industry, advocated by Ruskin and Morris in their first revolt against the iniquities of the present system.

The result of monotonous factory work is quickly registered by the more prema-

ture of the workers in whom the play instinct is most difficult to repress. A study reported in *The Survey* in 1927 demonstrated that a surprising number of young people between the ages of sixteen and eighteen meet with accidents in industry because they are bungling and do not give attention to their work. In one sense, these accidents are an attempt on the part of nature itself to protect them, strange as it may seem, from the deadening effects of mechanical work by the irresistible urge to play. Many of them revolt and throw up the job altogether, searching only half-heartedly for another one. Perpetually monotonous work seems to produce two types of unemployables; one type becomes vagrants and one type develops into those men of the underworld who boast that they can "live without working." This repression of the natural instincts of youth sometimes results in actual retrogression. A careful study made in England of working boys between the ages of fourteen and twenty years revealed that when these boys left school at the age of fourteen they had a better vocabulary, a larger range of ideas, more things they could talk about and did talk about, than was true of the same boys when they were twenty years of age. During the six years after they went to work their minds were contracted and they lost the power of using certain words and phrases, and were not only less valuable at twenty in the industrial world than many of them had been at fourteen, but were actually less educated and in every way less fitted for life. I do not believe that this state of affairs is more true of England than of the United States. I have known Italian children who leave school able to read quite readily in the third and fourth readers, and who could not read a sentence from a newspaper five or six years later. After leaving school they had worked in a factory with other Italians and at home had used the same tongue

until their hard earned education had simply fallen away from them. It was found that the only things they really remembered were those which the task required them to use; the subjects which were put into use were not only remembered but were quite often extended. We have also discovered that as boys become familiar with electricity and machinery, understanding something of the application of modern science to industry, they are more receptive and eager to develop their general knowledge, rising occasionally to intellectual interests.

But if the play instinct has been ignored in industry, it has also failed to assert itself in large areas of social life where it is sadly needed. After all, a city is made up of an infinitely varying multitude, working their way, through much pain and confusion, toward better social relations and just because men are crowded into hotels, lodging houses and tenements and constantly jostle each other upon the street, they are often deluded into thinking they have it. In many parts of the city because the homes are crowded and small, the boys are not expected to invite their comrades there. They initiate a free life of their own in the streets, in the alleys and upon vacant lots where they inevitably agglomerate into definite groups of congenial spirits. Much of this group life of boys is innocuous and if they have enough outlet for play they keep busy and happy. They may get through an entire summer without difficulty if they are building a cave or a hidden house in the old foundations found on a discarded city lot. Even this may become illegal if the policeman finds they are actually destroying property or building fires. The place may also be the haunt of homeless men, some of them merely unfortunates out of work but others men of the underworld given over to habits of homo-sexuality. It is amazing how many of the boys escape that bent in the wrong direction which follows

a boy for life or turns a gang into those ways which inevitably end in crime.

A very interesting survey was carried on this year at Hull-House by the Institute of Juvenile Research to find how far certain patterns of conduct of a neighborhood survived throughout twenty years, although the personnel and the very nationalities had changed two or three times during the period. The report is not yet published, but our own experience would lead us to believe that a certain street cut through by Halsted Street exhibited two types of conduct east and west, although the four corners had been in turn occupied by Bohemians, Russian Jews and Italians. The traditions of the boy world had carried over through all the adult differences of custom and language.

The very size of the city throws any attempt at social intercourse into a pathological condition. In a public school of four thousand children, the boys perforce must limit their friendships, the gangs, in a sense, form little centers of warmth and loyalty just as the walls of a Greek city both produced and limited patriotism. Certainly nothing is more forlorn than the boy who has no gang at whose fire of friendship he may warm himself. I recall a boy who used to hang about Hull-House who had long been an outlaw and a solitaire because he had once stolen from his own gang, the unforgivable offense which kept him out of all neighborhood groups. In the Art School, however, where he exhibited unusual talents, he obtained a position accorded by the judgment of his peers which gradually restored him to the social order. One day when contemplating his own work he acknowledged it himself by remarking "from crook to artist."

But this independent gang life of their own, which so many city boys lead, quite often loses all its instinct for play and they come to conduct a purely predatory existence, each gang more or less against



the existing order and always ready to exploit it for the gang's own purposes. A survey of the gangs of Chicago, made by a student in the Department of Sociology of the University of Chicago, divided the city into concentric zones, giving the predominant type of group life among the boys living there. The portrayal of the loyalty of the gang for its own members was astonishing—a gang loyalty so great that it inhibits the loyalties and affections for the family itself, which we long supposed was the basis of our social order. When, as a committee on behalf of the Quakers, we went into Germany immediately after the war, we were told by the probation officers of the Juvenile Court of Berlin that the long continued starvation had so broken down family loyalty that the children continually stole from their parents—clothing, rugs, books, kitchen utensils, whatever was removable. To those of us who know how strong the sense of family possession is with most children, who talk of “our” house and “our” things, its inhibition seemed one of the shocking manifestations of war and yet a somewhat similar inhibition is going on in all our great cities. Members of the gang who are expected to take their turn procuring a “feed” often have no way of obtaining money except by stealing from their parents, and many of them ruthlessly do it. The hideous story comes from New York of a boy who was killed by the members of his own gang because he turned over to the landlord thirty-two dollars his mother had sent to pay for the rent when, according to all gang ethics, he should have brought it to them. They meant to teach him a “good lesson” but the torture went too far and the child died as a consequence.

It is easy to see how such limited and intensified loyalty develops into groups of racketeers and of corrupt politicians; if a man is loyal to his “own fellows” the standards of the world outside do not

touch him. In fact, as he successfully defies the outside world and brings in the loot, he rises higher in gang estimation. I was much startled some years ago, when Hull-House was interested in a campaign against a corrupt local politician, to be told by a wise man in our ward, that such a politician could never be defeated save by a candidate who had had a long experience in a gang. I have since learned to understand what he meant. The leader of a boys' gang gains his prestige largely through his power of obtaining favors for his followers! He discovers the alley in which they may play a game of craps undisturbed because the policemen is willing not to see them; he later finds the gambling and drinking places which are protected by obscure and powerful influences. It is but a step farther when his followers are voters, and he an office holder, to extend the same kind of protection to all the faithful from any law which may prove to be inconvenient to them. He merely continues on a larger scale and utilizes those old human motives—personal affection, desire for favors, fear of ridicule and loyalty to comrades. The desire for play, for sports fitted to the ages of such boys, I believe will be the only agency powerful enough to break into this intensified and unwholesome life. In fact I have seen it thus broken, when gangs of boys were finally induced to patronize the public playgrounds of Chicago. When such a gang enters the recreation field, the gang leader finds that the special power of manipulation which he has developed is of no use there. The boy who is admired is not he who can secure secret favors but the one who can best meet those standards maintained by the athletic director, with competition open to all, for swimming, running and turning. The boys come to despise and to cover with opprobrium any comrade who wishes to receive special consideration either for himself or his followers. The

rude sort of justice which prevails may become the basis for a new citizenship which will in the end overthrow both the gang leader and the corrupt politician.

In the old city-states, such as Athens or Florence, the citizens were held in a common bond and could draw from a fund of similar experiences. The area of government corresponded to the area of acquaintance, or at least to one of memory and filial piety. But in the modern city, and especially the cities in America, solidarity cannot depend upon any of these sanctions, for the state is composed of people brought together from all the nations of the earth. The patriotism of the modern states must be based not upon a consciousness of homogeneity but upon a respect for variation, not upon inherited memory but upon trained imagination. We are told that the imaginative powers are realized most easily in an atmosphere of joy and release, that which we have come to call recreation. This must be held in mind if the city would preserve for its inhabitants the greatest gift in its possession—that which alone justifies the existence of the city—the opportunity for varied and humanizing social relationships. It must avoid those limited loyalties and that sense of restricted obligation which may prove so disastrous to the common good. It is always easy for a democracy which insists upon writing its own programs to shut out imagination, to distrust sentiment and to make short work of recreation. It takes something like a united faith and a collective energy to insist that those great human gifts shall be given the sort of expression which will develop into the arts.

Perhaps one of the most notable expressions of the play instinct in these later times has been connected with the amateur drama. Many years ago, a little theatre was built for Hull-House which has since sheltered interesting plays in many tongues. Perhaps none of them

so well illustrate the connection between the play instinct and the arts as the history of six dramatic clubs which were all started with very young children and have preserved their continuity through the years, their membership at the present moment numbering almost three hundred people. Some of the individual members of these clubs have become successful actors and have long had their headquarters in New York. One of them is the leading male dancer at La Scala Theatre in Milan. He gave a recital to a crowded house one Sunday afternoon recently. The audience held many of his proud countrymen but no one there had a greater sense of identification than the Marionette Club, of which he had been a part for many years. One young woman, who began her training at Hull-House as a little child, is now a member of the faculty in the Department of Dramatics at Yale University. These achievements as professionals have been, in a sense, secondary to the fact that the young people as a whole have been able to refine the play instinct into dramatic expression, to realize the pleasure which a devotion to an art entails. I should like to describe these clubs by quoting from an address given by their gifted director, Edith de Nancrede, at the Yale Drama Conference, held in 1927, by those representing at least a few of the three thousand little theatres scattered all over the nation:

One of the interesting facts that Hull-House has brought out in its dramatic work is the almost unique power a dramatic club has of holding a group of people together from childhood, through adolescence and into maturity. The need of some means of making life more interesting and beautiful, the need of something to stimulate the mind and imagination, is peculiarly felt in neighborhoods such as that of Hull-House.

Through such plays as *Mid-Summer Night's Dream*, *The Sunken Bell*, *Prunella*, with their opportunity for beautiful and imaginative settings and lovely incidental music, a real love and appreciation of beauty has been developed. Fortunately there are several artists and musicians among the Hull-House residents and,



in the groups themselves, there are young artists and musicians developed by our Music School and our Art School. The dramatic clubs care so much for the beauty of their performances that they spend a tremendous amount of time and energy, and all the money that they take in at their productions, upon costumes, scenery and lighting. As all of the members, including the director, are engaged all day in earning a living, the painting of scenery and experimenting in lighting, as well as all rehearsals, are done at night. And often, just before a play, the work on the stage goes on all night. The result of such devotion is that the Hull-House productions are often quite beautiful to look at, and the music, performed by a quartette trained in the Music School, is lovely to listen to.

After observing for some twenty-five years its remarkable results in the form of charming and interesting young people, I am fully convinced that there is no force so powerful as that of the drama in awakening and stimulating an interest in intellectual and beautiful things. And to me it has an even greater quality—the power of freeing people from inhibitions and repressions. "It seems to me the drama is like Josephine Preston Peabody's Piper"—always letting things out of cages—and sometimes, as I watch some young, self-conscious creature expanding and growing under the influence of the inspiring or poetic thought he is expressing, the drama seems to me like one of those eastern magicians, who puts a seed into the earth and immediately before one's eyes, it sends forth roots, branches, leaves, buds, and opens wide a flower. I have seen such miracles, such incredible growth on the Hull-House stage.

The National Federation of Settlements, which has been so great a factor in unifying settlement activities throughout the country, has sustained committees on poetry, dramatics and music. The latter has been able to report an astonishing growth in music schools in Philadelphia, New York and in other cities. The committee on poetry both encourages children to like poetry and to write it if they choose. One of the best methods of obtaining the first object is to have the children recite in chorus, somewhat in the spirit of the speaking choruses which John Masefield has encouraged in England so skilfully that hundreds of people, the timbre of whose voices has been carefully selected, can recite together with great beauty. We find the children at Hull-House will fit

their rhythm to music or easily chant to a distinct meter. We have had one or two rather heartbreaking experiences with regard to composition. The following verse was written by a little girl whose uncle had been executed for murder. There was no possible way of knowing that the child would select such a theme. These are the last lines:

He was doomed to die that night  
Oh, it was a dreadful sight  
They brought him coffee to make it right  
But a shock came and he was dead.

Perhaps I can best illustrate the aims of our music school by quoting from the journal published quarterly by the National Federation of Settlements. The following review was written by the editor, Albert Kennedy:

*The Merman's Bride* is a cantata by Eleanor Smith, one of the most finely creative minds in the Hull-House group, a composer of note, and founder and director of the Hull-House Music School. It is naturally a matter of considerable significance to all who are interested in Settlements when a work of art of notable quality comes to birth in a Neighborhood House. An agency such as the Settlement, whose basic purpose is to raise the quality of civilization, cannot but thrill when its angel grants it the supreme joy of participating in a creative process. . . . The score of *The Merman's Bride* calls for two pianos, a string quartette, four solo voices, a chorus, actors and dancers to mime the characters of the story. The junior division of the Hull-House Dramatic Department takes the responsibility of the visual presentation upon the stage. . . .

The music seems to the writer deeply American. The length and quality of the phrase, a folklike turn of the melodies, sudden changes of key without modulation, somehow express this soul. The melodies have the underlying solemnity of the hymn and the vigor of the ballad. One hears through them dim, dark echoes of the village and country choirs, the singing classes that met in the school houses, the songs that were one of the elements of the pleasure which young people took in hayrides and in picnics besides lakes and rivers. The music of *The Merman's Bride* is a kind of writing that is slowly but surely bringing us to that definitive musical idiom which will be as distinctively ours as are those of France and Italy and Germany.

The pupils of the Music School are peculiarly fortunate in being permitted to participate in bringing so distinguished a composition to performance. There is an enlargement that comes with being involved in a creative process. Pos-

sibly the cantata was conceived through some vital interplay between the children of the school and their director. One feels both in the story and in the choruses something of the actual life of these girls who sing and play. Quite obviously its melodies had already become part of their mental and emotional heritage, and as the years go by they will recall the birth of the work as one of the choicest experiences of their lives. Of all the gifts that the creator, the artist and the teacher can give to youth, surely none is so precious as this, that the pupil is included within the vital creative process of his master. Some among these children already appreciate this and all will be affected by it, however slightly.

Again the factor of continuity has been important. The young matron who sang the leading rôle of the bride had been a member of the Music School since she was a child in the Hull-House Kindergarten. The music she had sung and composed and taught there had been in a very real sense an abiding and continuing interest, not only as a craft but, in very truth, as an art. To take a quotation from another article on the Hull-House Music School:

It is the system of all great artists to love, to come out of ourselves, to leave our egotism aside by loving something very superior—here is the very basis and essence of a true system such as Plato recommended; such as Bossuet taught Christians to regard as the voice of moral perfection.

The arts have, I think, always been embodied in the ultimate aims of Hull-House. From time to time, in moments of depression or of exhilaration over some public undertaking to which the residents were committed, we have urged Miss Smith to phrase in music the social compunction which at the moment it seemed impossible to express in any other way. This might be considered a demonstration that the function of art was germane to the group and that the teaching of music was not akin to the motive of the Vermont farmer who "only raised wheat for seed." When we came to the twenty-fifth anniversary of the opening of Hull-House in September, 1914, only a few weeks after the beginning of the World War, it seemed im-

possible to arrange for an occasion of rejoicing at such a moment. We decided, however, to record the ending of our first quarter of a century by publishing five Hull-House songs composed by the head of the Music School. The four songs, written in response to public efforts, were on the protection of sweatshop workers, the abolition of child labor, the relief of the anthracite coal miners during a great strike, and the movement for granting votes to women. The fifth song, set to a poem of Mathew Arnold, was really a prayer to be saved from the eternal question as to whether in any real sense the world is governed in the interest of righteousness. It voiced the doubt which so inevitably dogs the footsteps of all those who venture into the jungle of social wretchedness. Because old-fashioned songs, with the exception of those of religion and patriotism, chiefly expressed the essentially individualistic emotions of love, hope or melancholy, it is perhaps all the more imperative that socialized emotions should also find musical expression if the manifold movements of our contemporaries are to have the inspiration and solace they so obviously need. We believed that all of the songs in this collection fulfilled the highest mission in music, first in giving expression to the type of emotional experience which quickly tends to get beyond words, and second in affording an escape from the unnecessary disorder of actual life into the wider region of the spirit which, under the laws of a great art, may be filled with an austere beauty and peace.

The release function of art, the offering of an escape from the monotony of daily living, is doubtless provided most widely by the movie and its new child, the talkie. Whether the audience in a movie house is composed of adults or children, they all come in a simple desire to be amused or to be instructed entertainingly. The fact that a tired man

has to be jerked away from his pre-occupation rather violently may account for the popularity of the detective and murder plays. They seem as innocent as any other form of puzzle, although they doubtless tend to a view of crime which is at once romantic and sordid, losing sight of the human and social reactions and abstracting all moral judgments. Interest concentrates on the cleverness of the two parties to the game, the criminal and the detective, and he wins who "gets away with it." The exception to the desire for pure entertainment is afforded by the girls who frankly announce that some films are valuable in showing them how to secure a husband and that other films are no good for that purpose. It is also said that a certain sort of young man tests a girl's resistance by what she will stand for in a movie, and that he boasts that it is possible, by a continuous selection of movies, to undermine a girl's standards, a new type of seduction as it were, as if the moving picture films still exhibited traces of their furtive origin in the peep shows.

But allowing for these disabilities and many another which could readily be found, there is no doubt that the function of release in neighborhoods such as ours is marvelously performed by the movies. It is no small achievement that millions of men, women and children with no hope for an opportunity for travel, are still easily familiar with ships on wide seas, with a moon shining on snowcapped mountains, with the rice fields of China, and the temples in India and Egypt. To have made thousands of immigrants familiar with the life of the wild west is to give them the background for at least one aspect in our national development. One may assume that certain standard pictures will arise in the minds of the simplest audience when given subjects are discussed.

From my own experience I should say that one of the most beneficent features

of the movie is the recreation and release it offers to old people. I recall an old Scotch woman whose declining years were quite made over by the movies. She lived in an apartment house on Halsted Street, whose lower floor of two stores had been turned into a moving picture house. By using the back stairs she did not need to go out of doors and the kind proprietor saved her a seat night after night so near to her point of entrance that she could reach it unobserved and, therefore, she "never had to dress for the show." As she sat there in the dark, her poverty, her deafness and all her other disabilities slipped from her and she was transported to one absorbing scene after another. At first she saved out Wednesday evenings for prayer meeting, but as she had the genuine excuse of the difficulty of walking three blocks with a lame knee, she gradually gave that up, and for a modest lump sum was entitled to the first performance during six nights a week, for her Presbyterianism held out against Sunday night until the very end. Her old eyes would shine with the light of youth as she told us of yet another wonderful experience in this world of ours which she had never had a chance to explore until she was about to leave it.

It is impossible to attend international meetings of any sort without encountering discussion upon motion pictures, their influence upon international opinion and upon the estimate accorded by one nation to another. In a congress of Pan-Pacific women, I heard an Australian delegate tell of a governmental investigation into the cinema situation, especially how far the film portrayal of western civilization affected the attitude of the village population toward the mother country; in India, a similar investigation had been made of the films exhibited there, 70 per cent of which were manufactured in America. The Pan-Pacific women "in Congress assembled" passed a resolution which was sent to various pro-

ducers, begging them to send representation of the better type of western life and not so often of the baser. Certainly we all recall seeing cinemas in foreign countries which had little to do with the higher values of life. "Chicago, oh, yes; that is where they pursue the thief over the tops of the roofs," was said to me in Tokyo. At the moment, the Japanese newspapers were full of what they termed a new stage in the "westernization" of Japan. The criminal element in Japan is, according to their news reports, copying the West in its methodology and the police are greatly worried over the change in tactics of the lawless element with which they have to deal. These marked changes in violence are supposed to be echoes from the criminal procedure of Chicago and other western metropolitan centers, and the "cultural medium" of the movies is recognized as having been one of the most potent elements in stimulating the observed changes.

A sponsoring committee is being organized, with headquarters in New York, for "A proposed study of the influence of motion pictures on international relations, especially as regards the attitudes set up in foreign lands towards Americans and America." It is impossible to anticipate the report, but that a committee of responsible people should be

committed to such an arduous undertaking is in itself a testimony of the gravity of the situation.

This sordid condition may have come about because so-called recreation has been allowed to get too far away from art expression which, while universal in its interests, still imposes long established restraints upon a portrayal of the individual experience, connecting it in some subtle fashion with those permanent experiences forming the basis of our human heritage.

I recall that H. G. Wells once contended that mankind is developing a genuine pleasure in co-operation and evinces a new craving for that sort of associative effort which transcends personal motives; he believes that we can in time count upon this new factor in human affairs as we have already learned to depend upon intellectual curiosity which also only gradually became disinterested. Doubtless our scientific advance depends more upon disinterested intellectual curiosity than upon any other human trait, but we may be faced at this moment with an opportunity to interpret our own experiences into an ampler orbit, and to be so revitalized in the process that we may score as never before in the very Art of Living itself.



## The Use of the Arts in a Citizenship Clinic

PHILIP L. SEMAN

*Director, Jewish People's Institute, Chicago*

IN DISCUSSING this problem we must bear in mind the fact that citizenship must be conceived in the broadest possible sense,—in the constructive sense that Dr. Jacks of Manchester, England, so potently presents in his splendid book, *Constructive Citizenship*,—not as a mechanical process, not as a perfunctory function, but as Plato defined it—a mode of life—in the sense of building an all-round person. If we carry in our mind this definition, then the question of the use of arts in the development of citizenship becomes a purposeful and worthwhile objective, the type of objective that we should like to see introduced in our school system, in the after-school agency programs of a character building nature such as the settlements, the Y. M. C. A.'s, community centers, playgrounds, and so forth.

It is the intention of the writer to treat this subject from a clinical standpoint. In order that this may be done effectively and further, that it may have a definitely constructive basis, I will put aside all unnecessary sense of modesty and present the program of a definite laboratory which the writer has had the pleasure and privilege of directing for over eighteen years. While in this laboratory, the Jewish People's Institute of Chicago, citizenship is the primary and all-embracing concept, we will here treat only of the relationship between it and the purely art interests in its development. These interests will include the programs of its Art School, its exhibits, music, dancing and dramatics.

So that there may be a clear picture in the reader's mind of the Jewish People's Institute, the laboratory in question, the following may be of service by way of introduction to the present study.

The Institute is a community center situated in the Lawndale District of Chicago with a community within walking radius of it that includes a population of approximately two hundred thousand, of which not less than two-thirds are Jewish. It is housed in a building of its own that is fully equipped with separate lounges for men and women, recreation rooms for boys, a library, laboratories, class and club rooms, a theatre, a gymnasium and swimming tank, restaurant, billiard room, barber shop, and rooms with facilities for musical instruction, dramatic study, an art school and a roof garden. The program is comprehensive and bears in mind the need of not only the young man or young woman of the community, not only the boy or the girl, but each and every member of the community irrespective of sex or age. It is, therefore, a community center in the fullest sense of the word. Its main object, other than the development of the type of citizens that we are here discussing, is to provide a program for the leisure hour period of the youth and the adult of the community. In order that this ideal may be carried out to its fullest extent, the facilities are open from early morning until midnight.

While the Institute has been conceived by the Jewish group and ever since its inception has been financed by members



of the Jewish community, nevertheless the doors are wide open for anyone to make use of its facilities and its program without question of religious or national background. The Institute is frankly Jewish—staunchly American. It is fully democratic in its administration and has not the slightest earmarks of a superimposed effort “to do good” by a group from without for the benefit of a group within, in the usually accepted charitable sense, but is in fact rather comparable to institutions like the University, the Symphony Orchestra, the Opera, the Art Institute, and other purely cultural and educational enterprises—enterprises that, at least until the present, have worked on a considerable deficit which has been made up by voluntary offering on the part of those in the community who recognize the value of the service rendered in the interest of the development of culture and education.

For the last year the Institute has definitely served, in class and group activities, a registered membership of some fifteen thousand. As the result of a recent not-too-carefully-prepared study, it has been estimated that the Institute has at one time or another over a period of a year served not less than fifty thousand different individuals, which means that out of a total population of one hundred and fifty thousand, one out of every three in that population has been so served.

With this as an introduction and bearing in mind that this laboratory is frankly Jewish and staunchly American, we are now ready to treat its several departments in the arts freely and to judge to what extent they are a very definite element in the development of citizenship.

The art program, in its composition studies attempts to bring out whatever individuality the student has by encouraging him to believe in the artistic value of his own work, to feel that the vital thing in art is to contribute a new point of view,

not to be just an imitator. In the talks given the students, emphasis is laid on the intention of the pose, the movement, the rhythm and their esthetic qualities. These exercises are to the art pupil what the finger exercises are to the student of the piano, save that while the one is mental, the other is physical. We have rather felt our mission to be the development of a point of view, the keeping up of an enthusiasm for the work and the putting of the students on the right path.

A former professor of literature, language, and applied psychology at the University of Louvain, after studying the activities of this department, writes in a rather poetic vein of his reaction and experience.

A misty fall day nears its end—the night shadows rapidly gather over Chicago. Innumerable autos, street cars, and other vehicles, with their lights on, hastily search their way through the crowded streets of the West Side. Busy figures of pedestrians are silhouetted in the streams of light projected in the street through the open bays of the stores, and suddenly vanish in the shadowy nooks or in the side lanes. Here the lit-up windows of the apartment houses look absently into the street, all aglow with their inner life. The passerby in this part of the town reminds one of a sleep-walker groping through the dark in search of a hearth. A young man and a young girl turn into the alley of an official-looking building, and disappear in the dark. And again you have this indefinite feeling that they too, are in pursuit of a place of rest and happiness, away from this misty and chilly autumn night. With a quick resolve I follow them. They walk down a flight of stairs and turn into a long hall. They disappear behind a door. I enter. Around a large table, in the center of a spacious room, a handful of young people are busily drawing, cutting, carving. They are silent. Their eyes are fixed on their work. From time to time they look up, as though following some invisible model, or one visible only to them in the shadowy corners of the hall. The walls are covered with friezes, designs and ornamental objects, naive, grotesque incarnations of their dreams of yesterday. And as I glance up at these products of their craftsmanship, ranged along the walls, and before I even have time to examine them, I am suddenly struck with a vision of the past. My childhood! The poor, old, forgotten cradle in which my mother lulled me to sleep. Has it by some miracle been brought over here? And yes, of course, she too is here—bent, worn, but happy, weary and yet glad tears glittering in her eyes. And above I can still see the Lion of

Judah so majestic and oh, so loyal to the very bottom of his generous heart, watching over mother and child.

But where is the goat, this busy goat from under my cradle, always traveling between Danzig and my corner to get the raisins and almonds for me, while I am growing up to start studying the Torah? And here, I knew it well, is the wolf. You know this wolf of the tribe of Benjamin, ready to leave as soon as you look at him. Why does he never make peace with us and be kind and mingle with the family? Why this mistrust? After all, is he not one of our own fold? Poor, lonely wolf of Benjamin! I would rather not look at all at the snake. All it knows to do is to hide in the way and bite the horse's heels so that his rider falleth backward. In this foggy night I will rather turn my eyes to the familiar candlesticks, blessed by two delicate hands—my mother's hands. She is covering her face in an ecstatic gesture of blessing. I can almost see her eyes through her trembling rosy fingers.

And here in a corner is a gilded chariot, without any doubt the very chariot in which Joseph rode through the streets of the Egyptian capital, with heralds running before him, shouting "kneel down!" And the Torah of course. It is omnipresent in this place of tangible shadows; you will find it majestically unrolled upon many shields, interwoven as motif in candlesticks and other familiar objects of the Jewish home.

Sentimental! Who just uttered this word? A little man, with a face reflecting quiet, energetic faith, the pilot of this young brood about to take its first artistic flight and my kind guide through this little exhibition. He speaks in a pensive voice, and I believe that his voice is one of his magical tricks of recalling to life the old shadows of the ghetto, and of the land of Canaan, and of laying bare the deepness of soul of the Eternal Jew. Yes, all this is rather sentimental, I thought, closing the gate and glancing backwards at the well-lighted building of the Jewish People's Institute. It seemed to me that the lights of the Jewish People's Institute were also turned inward, away from the street, away from today's life. Does this backward look not betray a lack of vitality? I asked myself. What is the exact meaning of this avocation of the past I have just witnessed? Is it a last regret for the old, extinct ghetto by people who failed to adapt themselves to conditions of modern life, or is it the beginning of a new emotional event of a Jewish Art? Is the Jewish genius about to find a new channel and to bring down one more revelation to humanity? Jewish art? Even Jewish plastic art? A paradox! Was it not the Jew who stripped nature bare of her thousand charms in throwing it into the furnace of monotheism? The murmur of a rivulet, the shadowy groves in the moonlight, the dreamy lakes, charming meadows, lofty mountains, stormy waves of the ocean; who was it if not the Jew with his stern "Thou shalt not take unto thee a graven image of anything in heaven

above, or in the earth beneath, or in the water under the earth," who frightened away from them the gentle spirits—the graceful nymphs, the nereids, the sylphs. And yet, the Jew has not remained insensible to the charms of nature. Only his extremely sensitive ear caught a common strain, an analogy of charm in the murmuring of the forest, the splashing of the wave, the gentle breath of the zephyr. And so, instead of melting into the cosmos through the channel of an isolated natural phenomenon, he admired God in nature. To him, the thousand voices of nature simply meant the different sounds of the voice of the only God. The Voice of the Lord is upon the waters—the Voice of the Lord is full of majesty—the Voice of the Lord shaketh the wilderness and strippeth the forests bare—the Voice of the Lord breaketh the cedars.

Especially in the domain of plastic art has the Jew lately been denied any creative genius. From Renan to Jacquard, the reasoning ran—it is not because the Jew was forbidden by his religion to create any graven image that he did not practice plastic art, but quite on the contrary. Knowing himself inferior in the conception of plastic form, feeling that he lacked any plastic sense, and making of necessity a virtue, he forbade himself to mingle with art.

A peculiar logic, indeed, to explain the second commandment as a kind of legal justification of a lack of plastic ability, a law solemnly forbidding something nobody wants to do. Would it not be better logic to assume that the Jew had too strong an inclination toward imagery so that it became necessary, for the sake of religious discipline, to lay a bridle with iron hand on the stiff-necked race? Whoever is but slightly acquainted with the contents of the Pentateuch and the teaching of the prophets will at once agree that our logic is the more plausible one. Neither did the monotheistic conception of life weaken the Jewish perception of concrete things. It only put the world into movement and made out of each and every form a passing timely process.

The difference between the Aryan's attitude and the Jew's toward the material world can be expressed as follows: The Aryan wants the Thing; the Jew only



its service. Things to the Jews are merely manifestations of a creative impulse never resting. Therefore, for the Aryan, the form of a thing, be it a tree, an animal, a person or a nation, is something absolutely real, mystically personal, indeed a God, whereas the Jew attributes reality only to the power which is behind the moving world, and which keeps the whole machinery going. Form, to the Jew, is the way a thing acts, and he begins to be concerned with it only when he discovers in it a functional significance. Therefore, Jewish plastic art tends to be not the reproduction of a thing or a person immobilized but in action. Of course, he is neither color-blind, nor is he devoid of a sense of line, as affirm his detractors. His perceptions are perfectly sane. Has it not even been claimed that he is much too clever in things material and of practical trend? He is simply heedless of form for its own sake. If, as Renan affirms, the Bible does not lend itself to be adequately illustrated, it is because the Bible is not made to be illustrated—it wants to be acted. And this purpose has been attained by the Bible better than by any other work of art ever conceived. The Jewish genius procreates in the direction of every higher achievement, indeed of the very highest one, to equal God, a spark of whom the Jew carries in his soul.

Passing from general considerations to historical facts, one of the greatest achievements of the nineteenth century in the domain of the plastic arts was the discovery of the open air. The artists of old were far too confident and, therefore, dogmatic in their conceptions of what they were reproducing. They seemed to admit that nature offered them ready-made subjects which they had only to perceive adequately. Seen from a modern viewpoint, they were naïve realists. The best among them might have been personal, but never subjective. They took it for granted that the combination

of forms and colors were real things which they took pleasure in reproducing. Reproduce—to what purpose? Just as an urge to worship the tangible thing.

The impressionists came and changed into naught the material supporter of the picturesque image, the thing being reproduced. Gone were the old idyllic, solid conceptions of life. They became something subtle, personal impressions of the capricious artist. With the arrival of Cezanne, things became material to be used for solving constructive problems. And here it is the Jewish artist appeared a few decades ago. The Jew did not mingle with the business of making graven images as long as art was worship of the material. But as soon as the dogmatic conception of life gave place to the lyrical and philosophical expression of human feelings and beliefs, the Jew came into his own. Nature in art having been spiritualized, he at last grasped the end of the thread which had always helped him to find his way through the labyrinth of life. Iconoclast in religion, in economics, in social life, the Jew has now started on his way of destroying esthetic idols as well.

Until lately, the epithet of "sentimental" could be applied to the Jew as well as to the whole Yiddish and new-Hebraic and Zionist art and literature, possibly with Bialik, the great Hebrew poet, excepted. Tired of the heroic pose of the missionaries, artists found inspiration in the Jewish everyday life, with its Jewish color and atmosphere. Jewish art means to them not only art created by Jews, but growing out from the everyday life of the small Jewish town in America or abroad. The Jewish emotional quality in the productions of such artists as Lesser Ury, Chagall or Budkow is a very delightful addition to the subtlety of their conceptions. They are not only Jewish artists in the heroic and tragic sense of this word, but Jewish also by the melancholic intimacy and sen-

timentality, so pure and so wise, of their works. National or international, the Jewish soul remains practically the same eternally, vibrating at the harmony audible to her between art and life.

Art exhibits of the work of Jewish artists are encouraged and carried on quite frequently. The exhibit of the work of Lionel S. Reiss was a remarkable showing of old world ghettos, ancient synagogues, orthodox ritual, chasidic types, and characteristic Jewish faces. The painter called the entire selection "The Vanishing Ghetto." The Institute, as a Jewish Center, must be a Mecca of all sorts of exhibitions of the works of Jewish artists—exhibits of individuals as well as of groups. Loan exhibitions and permanent collections will find the proper atmosphere in a center.

The Institute feels so strongly the urge to inculcate into the soul of the youth of the community the beauty of the heritage of our past and is so convinced of the tremendous benefits that such a contact will have on the finest development of our youth, that everything possible is done in the art interests to inculcate them.

The Jewish youth becomes an infinitely better citizen when he knows his background and his heritage, when he has respect for himself and his group. This type of Jewish youth is never one that appears before the law courts or is incarcerated in correctional institutions; he does not become a "man of the town" and a disgrace not only to his group but to the entire community.

As another means of developing this interest and consciousness, a museum of Jewish antiquities, ceremonial objects and rare manuscripts has been added to the program in the last few years. There are hundreds, if not thousands, of such objects in the old Jewish cities of Poland, Galicia, Italy, and so forth. Many of

the young people with whom the Institute comes in contact, especially those who were born in America, would, without this object lesson, know very little of such things as the *Torah* (Holy Scroll), *Ner Tomid* (Perpetual Lamp), *Mogen David* (Shield of David, six-pointed star), *Ten Commandments* (tablets of the law) *Veil and Curtain* for Holy Ark, *Kesser Torah* (Crown), *Yad* (pointer), *Kiddush Cup* (cup containing the wine with which the Sabbath is sanctified), *Habdalah Goblet* (used to bid farewell to the Sabbath), *Arba Kanfos* (four-cornered garment with ritual fringes), *Teffilin* (phylacteries), *Talith* (prayer shawl), *Shofar* (ram's horn), *Mezuzah* (small case containing prayer from Chapter V, Verse 4 of Deuteronomy), *Kamea* (Amulet), *Tenaim* (document of betrothal), *Chuppah* (canopy), *Ketubah* (marriage contract), *Gett* (bill of divorce), and many other such objects.

There are exhibits of this kind, some large, some small. One is at the Smithsonian Institute in Washington, another at the Hebrew Union College in Cincinnati. The latter is tremendously large, probably one of the finest in the world excepting possibly the exhibit at the Vatican in Rome. There is also one at the Hebrew Theological Seminary in New York and many are to be seen in the cities of Germany, Italy, Austria and Poland.

Space will not permit me to go into further and similar treatment of music, dancing and dramatics, except to say in a word that in these the general underlying principle is adhered to—namely, a very conscious and understandable arrangement to give the tone of Jewish historic background as well as the modern development side by side with the best in American life.

## Making Religion Esthetically Appealing

WAYNE A. R. LEYS

*Associate Minister, University Church of Disciples of Christ, Chicago*

A GENERATION AGO John Ruskin and William Morris were bequeathing their cause to younger men. They had exclaimed with horror that machine industry reduced life to a dull uniformity. Just how they did not know, but somehow art must permeate the shop and market place. Workmanship must become creative, and the setting for life's labors must be beautified.

The vague program of the prophets has taken on definite form in late years. City planning commissions have zoned the urban areas. Industrial architecture is noticeably improved. Art clubs and home bureaus spread the gospel of Lorado Taft. Walter Damrosch interprets "classical" music, which used to be quite beyond the amateur. Thanks to the radio, the air is literally filled with art. In the belief that art can transform human existence into something better, public-spirited individuals are spending millions of dollars annually in this work.

The churches of America have not been slow to jump on the band wagon. The Social Gospel is now a back number. The Worship Vogue holds the center of the stage. One hears churchmen everywhere talking about vested choirs, colored lights, Gothic architecture, and even incense.

From the beginning, religious institutions were dealers in the esthetic. The power of the beautiful was known and used. Many a dull Sunday School lesson, for example, is transformed into a gripping experience by dramatization.

However, enthusiasm for pageantry is dampened, particularly in Protestantism, by the knowledge that these attractive performances are secondary to something that is not attractive to the general public. Eduard von Hartmann contended that "the admission of art into religious services has never been anything else but a secular bait to entice the great mass of persons in whom the religious sentiment has not been strong enough by itself to support and prolong much devotion and contemplation, without the aid of such external means of excitement." We cannot admit the charge in view of the very definite religious value of the fine arts, but the problem remains. How can we construct a religious institution whose forms are beautiful?

According to general theories of esthetics the task is a simple one. It consists of finding forms that are esthetic. This does not necessarily mean pleasant, for the most painful experiences, such as conversion or great labor, are often beautiful. The principal desideratum is to conform to the tastes of the constituency, getting rid of what Sinclair Lewis called "the damp-straw odor characteristic of places of worship," working out harmonious color schemes, employing good music and conventionally constructed speech. The program sounds easy, and many religious sects might be supposed to have achieved the goal. But there is a catch. Tastes differ. *De gustibus non disputandum est.*

At first sight, the Puritans would seem

to constitute an exception in the matter of making religion attractive. In both Protestant and Catholic Christianity and in Buddhism the Puritans have waged unceasing war against art, against any kind of show. They not only refuse to look upon the beautiful, as St. Bernard did when he rode a whole day along the shores of Lemman with eyes held steadfastly to the ground lest the sight of natural beauty lure his soul from its contemplation of God, but they try to prevent others from doing the same. Novels are lies. Hyperbole is a poetic name for lie. The use of instrumental music is forbidden because no Scriptural authority can be found for it. Portraits and statues are idols. Drama is the work of the devil. During the last generation the aversion to drama has taken particular spite at the movies. Dancing is evil, laughing is improper on numerous occasions, ornate buildings are the sign of vainglory.

The Puritanic mood is not so anti-esthetic, for all its pretensions. Mr. Ames shrewdly observes that among the Quakers, for illustration, the lack of form becomes a form in itself. To order the procedure of a congregation with any set rules is a departure from custom. The waiting for the spirit is a simple form, but it is a form. The Quakers like it; it suits their taste. Similarly, New Englanders come to love their plain, white church houses. The reading of Holy Writ in an unassuming monotone through long association becomes peculiarly sacred. Puritanic taste enters the field as one of the many divergent standards of religious beauty.

At the opposite pole is the noisy rite of the savage. To most readers of this essay the loud shouts, discordant music and fantastic imagery of the savages will seem grotesque. And yet, as Irving King said, it is unjust to say that they are absurd or immoral because we don't like them. They are to the participant ex-

tremely important and appealing. "Disgusting!" expostulates the traveler; but the Jainist who protects vermin is not disgusted. He is protecting them out of fear of killing his relatives. Snake dancers fondle the reptiles because they are gods. The Oriental gazes upon the many-armed and many-legged gods with satisfaction. They are not monstrous to him; they signify power. And so the early Christian, Clement of Alexandria, saw nothing inappropriate in his comparison of the Eucharist to mothers' milk. Consequently, when the primitive ceremonials are dubbed awkward and extravagant, we must set down the criticism as a case of disagreeing esthetic norms.

One of the most interesting phenomena of religious taste is the relish for primitive forms on the part of sophisticated people. Santayana is a thoroughgoing skeptic. Yet he is taken by the Catholic ritual, which most skeptics dub mumery. The recrudescence of noise in jazz music is of a similar nature. Another so-called atavistic regression in art is the highly symbolic and unrealistic impressionism. Pictures are a riot of color; classical rules for lines are ignored. These are slowly filtering into certain religions. Even the staid Tennyson wrote:

But, for the unquiet heart and brain,  
A use in measured language lies,—  
The sad mechanic exercise,  
Like dull narcotics, numbing pain.

The most characteristic religious art of America is claptrap. Should a vote be taken tomorrow, the plurality would doubtless be on the side of noisy evangelism. For devotees of claptrap there is something romantic about a rude wooden tabernacle. Its immensity thrills them. A Sunday School orchestra bleats out blue notes. A loud-mouthed song leader "goes over big." Back-slapping ushers are a symbol of friendliness. Great, stark, black and white posters announce snappy mottoes. Special sections are reserved for high school students who sing

their pep songs and lustily yell their cheers. Perhaps there is a twenty-one gun salute. The preacher is judged by his ability to reach the ears of the last deaf grandfather in spite of the poor acoustics of the barn-like hall. Picture cards of vivid hue are passed out to children who may in time earn a red-lettered, gilt-edged, two-columned, no-paraphrased Bible; the offering is received in tin collection pans; the left-handed people are asked to stand up; the folks on the west side compete with those on the east in song; and so on.

The Negroes have added many variations to claptrap religious esthetics. Their extemporaneous prayers are wonderful to hear. The actions of converts are greatly admired. The preacher is mourned up. In certain sections, like Alabama, they adopt a special call resembling a sheep. But the "Hallelujah!" and "Amen!" and "Um-huh!" and "Dat's right!" are widely distributed. The Mexicans and Indians have enriched the claptrap medley with their parades. At Easter time Judas is burned in effigy and Judas firecrackers are shot to pieces. Several years ago, Trinity parish at San Pedro put on a program of Harry Carey's Indians, a boxing exhibition featuring Fidel LaBarba, an evening concert of popular music and a fashion show in which the latest mode of feminine underwear was displayed by living models.<sup>1</sup>

Against all of these variants, a "Worship Vogue" has gathered momentum. It is in its own eyes "dignified," but not "formalistic," thereby avoiding the extremes of Protestantism and Catholicism. It revolts against the "irreverence and slovenliness" of non-conformity and the "meaningless repetitions" of conformity. The Worship Vogue leans toward the high-brow. It builds Gothic churches which cost millions. Stained glass win-

dows depict the heroes of secular as well as sacred history. The cathedral of St. John the Divine in New York has a window devoted to athletics and uses the old masters in illustrating children's lessons. Songs and poetry sanctioning the best in every sphere of life are collected. Special ceremonies are prepared for Mothers' Day, Armistice Day and so forth. Oratorios, even operatic selections, not to mention Bach, are presented singly and in recitals. Hymns for the modern age are composed. Psychological novels, sophisticated literature and subtly carved sculpture are displayed.

"Dignified" worshippers disagree, however, as to what should be dignified. The more conservative insist that Biblical subjects should predominate in religious art; they want reverence. The more liberal are all for up-to-date themes; they say reverence alone is mere adulation and flattery. G. B. Shaw wants God represented as a young man with his career still before him. To many such a representation is offensive. The modern hymns do not suit all. They are heavy, freighted with prosaic references. Goodwin Watson tells of the reactions of a well-to-do, self-satisfied group of high school pupils when they were led into a series of worship services featuring social responsibility. "You've simply got to stop having worship services like that," said one, "I come out of service feeling so depressed and sad I don't know what to do. Do you know what I did last week? I went home and talked it over with the cat and then we cried." The second girl added, "I go home and write pages in my diary after these services."<sup>2</sup>

*De gustibus non disputandum est.* He who sets out to make religion esthetically appealing soon discovers that he is catering to the taste of those to whom he is appealing. That is an unlovely art which

1. United Press dispatch, April 3, 1926.

2. Goodwin B. and Gladys H. Watson, *Case Studies for Teachers of Religion* (New York: The Association Press, 1926), case 79.



Plato likened to cookery in contrast with medicine. It aims to please rather than to improve.

There are strong reasons, nevertheless, for allowing each religion to crystallize into whatever form of beauty its adherents cherish. We are told that infants differ in their sensibility to different stimuli and that this fact lends credence to the proposition that people's preferences will always conflict. If there must be disagreements as to what is esthetic, let each sect adopt a manner suited to its purposes. Just as Whitman dotes on "The wide unconscious scenery of my land," while Shakespeare waxes eloquent over his "little world, This precious stone set in a silver sea,"<sup>3</sup> let the liturgical churches cling to Gothic, the evangelical to meeting houses, and the institutional to the social settlement type. Ruskin contrasts the Greek Temple consecrated to the gods of Wisdom and Power, the medieval cathedral dedicated to a God of Judgment and Consolation, and the Renaissance edifice of the God of Pride and Beauty. The attitude of the anthropologist is that each people or cultus develops an art indigenous and perhaps best suited to its temperament. John C. Leffler takes the same position when he says:

The Quaker in his meeting of silence and inspiration finds God. The Salvationist with drum and tambourine beats his way into the needy hearts of men with a sense of redeeming love. The devout Catholic stands in awe before the mystery of the real presence in the sacrifice upon the altar. In all these ways and in many others is performed religion's task of bringing man and God together.<sup>4</sup>

Few men can stick to this broad-mindedness, however. The patent facts of history prove that tastes, sense of beauty, esthetic standards, change. Taylor shows how different the Christian mosaics of the fifth century in their correct, unemo-

tional patristic outlines are from the sentimental twelfth to fourteenth century paintings; and likewise, the Latin iambic dimeters of St. Ambrose's hymns and the *Stabat Mater* or the Crusaders' Hartmann von Aue.<sup>5</sup> The evolution of the artistic predilections within individuals is also well known. Tennyson's early interest in pretty pictures and technical skill (in *Clarabelle*, for example) contrasts with the problematic tone of *The Palace of Art*, *Ulysses*, and *Locksley Hall*, to quote Dr. E. E. Leisy. Havelock Ellis makes a confession of such a metamorphosis:

I know in my own experience how hardly and subconsciously this process works. In the matter of pictures, for instance, I have found throughout life, from Rubens in adolescence to Cezanne in recent years, that a revelation of the beauty of a painter's work which, on the surface is alien or repulsive to one's sensibility, came only after years of contemplation, and then most often by a sudden revelation, in a flash, by a direct intuition of the beauty of some particular picture which henceforth became the clue of all the painter's work. It is a process comparable to that which is in religion termed conversion, and indeed, of like nature.<sup>6</sup>

Changes in styles and likings come as a result of numerous influences. The movies with their rapid action have given us a hankering for speed such as our ancestors abhorred. In religious services, this motive is evident in the brevity of the several features (prayer, song-service, sermon, and so forth), which by their numerous transitions give the effect of rapidity. Economic transformations of the environment accustom men to novel types of scenery. Ruskin's point that "you cannot have a landscape by Turner without a country for him to paint" argues not for the immutability of taste, but rather for its changeability. With new industrial landscapes we even admire pictures of smoky river-fronts and musical compositions that incorporate the rattle of the trip-hammer or shriek of the

3. A. M. Whitehead, *Symbolism* (New York: The Macmillan Co., 1927), p. 67.

4. John C. Leffler, "Toward a New Liturgy," *Christian Century*, March 4, 1926.

5. H. O. Taylor, *The Medieval Mind* (New York: The Macmillan Co., 1911), Vol. I, pp. 362-3.

6. Havelock, Ellis, *The Dance of Life* (Boston: Houghton Mifflin Co., 1923), pp. 328-9.

steam whistle. The radio and phonograph have filled the ears of America with music that they never enjoyed before; and the talkies have brought drama instead of melodrama to the common man.

Now, obviously, these influences which change artistic preferences are directed in part by experts. Why, then, should not each expert endeavor to universalize the esthetic that he judges to be the best? For religious leaders this means that they try to popularize the kind of art that is adapted to the enhancement of the religion which they consider metaphysically sound, ethically defensible, economically stable and logically valid. The agencies that have such an avowed goal today include:

The Religious Motion Picture Foundation (New York).

The Committee on Education and Religious Drama of the Federal Council.

The National Federation of Music Clubs, National Supervisors of Music, International Council of Religious Education and other groups under the leadership of H. Augustine Smith of Boston University.

Williamson's Choir School of Dayton, Ohio.

The Church Music Commissions of the Methodist Episcopal and Presbyterian Churches, North, and other denominational committees.

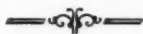
The Chautauqua Fine Arts Club.

A number of architects specializing on church construction.

To make any religion esthetically appealing, therefore, requires not only well-timed conformity to the existing tastes of your constituency, but also education toward your esthetic standards. The latter half of the program is naturally restricted in dealing with a group of stagnated adults with set ideas and narrow

loyalties, but it offers much in handling children. Perhaps the crucial point in making religions beautiful and appealing is to do so artistically. The first impulse of committees charged with the responsibility is to preach and scold. They should repeat Henry Van Dyke's prayer as a writer: "Lord, let me never tag a moral on a tale, nor tell a story without meaning." It is not that morals or religion or politics should be divorced from art; but the common tagging of morals on discourse, paintings, music, and so forth, tries to use one artistic expression to put across a perfectly irrelevant moral. If a play or picture is moral or religious, the moral or religious value will put itself across without clumsy instructions from the artist.

At present, in view of the enormous barriers between classes, I see no prospect of an early rapprochement between Puritanic, claptrap, superstitious, sophisticated and high-brow worshipers. They do not live in one world and cannot be expected to hold one ideal of beauty. Here lies one of the most thorny problems of religion. Its solution requires not only a frank acknowledgment of the economic differences that underlie esthetic differences, but also better techniques for articulating the interplay of esthetic and economic experience. The course of prudence is for each struggling religion to cultivate its garden with such finesse and taste that in the final competition of good and bad sects, its claims may not be neglected on account of its ugliness.



## Character Education through the Drama

MARGUERITE HARMON BRO

STEVE is the youngest son in a family where too much money made pampering him easier than directing him. For fourteen years his rather quick but lazy mind has dragged his over-fed body through as much of the routine of school work as he could not dodge without actual exertion. At nineteen he is a college junior. He makes disinterested grades. He drives too fast and drinks too much, not because he cares for either but because all roads and all parties are so much alike. One day it strikes him that he might be interested in play-making,—writing, acting or producing. He enters the classes and promptly fails, but he is caught into the interest of the whole, caught to the point where he works without being sure it is work, and foregoes other pleasures because he has accepted a responsibility as "property man." The socialization of Steve has begun.

If Steve had been fortunate enough to attend a primary school where playing at play-making was recognized for its true worth in character development, his socialization might have taken place with less difficulty. The response of children to the art of play-making is a chapter in itself. There is another chapter in the response of adults for whom play-making releases inhibitions and develops unguessed capabilities. For the sake of brevity, this discussion is limited to the latter period of adolescence,—the undergraduate student. Also, for the sake of definiteness, illustrations are drawn from the dramatic department of the University of Chicago. Some schools have bet-

ter equipment, larger staffs, more pretentious courses of study and more spectacular performances. But this department has in its director of dramatic activities, Mr. Frank Hurburt O'Hara, a teacher who sees his task as simply and inclusively as Mark Hopkins on his end of the log. Technically, the drama department is a division of the English department; actually, it is something of a psychology laboratory.

As a teacher, the director of dramatic activities has an immediate advantage. His work is not prescribed. Students come to him because they have a native interest in the subject. He has the impetus of their natural inclination with which to start. They fall roughly into two classes: those who have tried some form of play-making,—acting, writing, directing, scenery building or costume making, and those who would like to try. Unfortunately, in the first class are those who have "succeeded." Fortunately, in the second class are large groups of boys and girls who modestly, perhaps industriously, sometimes shyly, sometimes secretly, wish they could have a chance at the play business, and their wish is the key which unlocks their inhibitions.

### RHYTHM OF THE WHOLE

Steve's socialization began when he saw himself in relation to the whole and accepted responsibility. Collecting properties for a play is plain work. It demands physical and mental exertion and leads from antique shop to attic and ore dock to music store. Efficiency as a prop-

erty man carries no blaze of personal glory. Steve sensed that the vase which the heroine must hurl to the floor with a forceful "line" was just as much a part of the climax as the speech itself. He discovered that mere properties may exceed the expectations of the cast and "lift" the whole performance. By means of objectified experience he felt his way into the rhythm of the whole. Dependability became a verity evolved from the exigencies of the situation. And he was pleasantly conditioned to dependability by the expansive emotional reaction between members of the group working together for a common achievement.

Lenore's socialization, on the other hand, was subjective. She represented the class of students who have tasted the joys of play-making. She had—alas!—starred. She came into the dramatic association with certain assets,—alertness, perseverance, determination and that enviable projection which crosses the footlights. Her liabilities were a "catty" disposition and an unsocial amount of self-appreciation. Left to herself, her disdainful glances and stubborn self-centeredness would shatter a rehearsal as effectively as a fire hose scatters a mob. But in the hands of a discerning director, she began to see herself in perspective as an integral part of a social group. She had her first apperception of the totality of character as over against reputation for individual excellence. She learned to exercise restraint from inner conviction rather than outward pressure. The result for her was an expanding life. She was no longer a choppy stacatto beat pounding away by herself regardless of the general tempo. She became a necessary accent in the rhythm of the whole, vastly more useful to herself as well as to others.

#### SENSE OF ACHIEVEMENT

Every individual deserves the sense of achievement. He deserves it early in his

life, and the developing years of childhood should give it to him with increasing certainty. But many adolescents come into college, and leave, without having felt completely master of any given situation. They may take orders diligently, execute them faithfully and fulfill the letter of the requirements with none of the accompanying thrill of mastery. For such a student his part in play-making may prove the needed success. Mr. O'Hara has a two-fold standard in casting a play—the availability of the part for the student and of the student for the part. It is a difficult criterion. The professional director need consider only the actor's availability for the part. The teacher whose students work individually need consider only the availability of the part for the student. But the teacher-director must keep in mind the rhythm of the performance as a whole in fairness to other participants, and he must never sacrifice the individual student's development for the sake of a brilliant performance. If he has that almost intuitive sense of theater and of character (perhaps one should say if he has a strain of Gallic in his temperament) he can take the shy, eager, awkward girl and cast her in an unpretentious part where the comparative obscurity will free her self-consciousness and give her imagination wings. He casts her perhaps against the advice of those who know her, even against her own judgment of herself. And he stays by his casting until the unfolding sense of achievement is apparent not only to the girl herself but to the skeptical onlookers. A play lives only in the moment of its presentation. There are no alibis or excuses. But that moment is long enough for a student to be swept with a realization of his own freedom, his mastery, his achievement, his birthright as an individual.

On the other side of the problem of achievement are the students who are ac-

customed to appearing advantageously in the public eye. They have the habit of success, or at least, the lime-light habit. They expand before an audience and ride lightly on a wave of popularity. What sort of achievement does play-making offer them? It offers them work, thoughtful, consistent, sincere effort; the opportunity to use more fully whatever capacities for creation they may have. On the side, it may offer them hammer and nails and wall board and a set to build, or needle and thread and scissors and a costume to make. The integrity of the rhythm of the whole demands respect for detail, utter reliability in unseen participation. The "showy" student who does his first unseen job with meticulous thoroughness and reliability has a deep sense of achievement beyond his immediate ability to express. He feels himself standing, for the first time, on a rock foundation for which there is no substitute in the components of character.

#### EMOTIONAL CONTROL

Hank is heard coming up the stairs to the little theater arguing heatedly with a companion. Hank is stocky and broad-shouldered of build, honest and earnest in character, inflammable in disposition and favored of the gods in ability. His Irish eyes are snapping with anger, his whole body tense, and he shakes a menacing fist in his companion's face. "I'll prove it, and we'll settle it now," he announces. "Come to the dressing room." His companion follows. At the dressing room door Hank stops. "No," he says, shortly. "We drop it right here." He goes in and closes the door.

Some time later he mentioned the incident, earnest as only a sophomore can be. "I couldn't go on the stage with fight in my system. I had to have those twenty minutes to get all washed out." Then he explained in a manner both curt and shy that since he had been acting he had learned to smother a flare-up of temper

almost instantaneously, and having got the hang of substituting one emotion for another he tried it out at home also.

Emotions are the laboratory material of drama. It is one thing for a student to dissect them in a character which is the creation of an author's mind, and another to analyze himself. Under a director who projects his own convictions genuinely, the student learns to view his emotional reactions objectively. He can no longer deceive himself with the notion that fear and hate and anger are necessary ingredients in the "artistic temperament." The second step is in learning to substitute emotions of an expansive nature. In other words, he consciously shapes his character by his own volition. The third step is projecting his emotions, not only across the footlights in terms of the play, but projecting them to other members of his cast in terms of his own honest personality. The first two steps are primarily individual. The third is social. He sees and feels the reaction of those about him. And in a larger way, he is directed by "the dreams and themes" of the authors and actors who become his mental companions.

#### CONSTRUCTIVE LEISURE

Play-making for the adolescent occupies the most hotly contested portion of his time. Classes are prescribed. This is true also of the formal classroom work in drama, which is well, for the student-interest is dignified by the classroom status. But most of the play-making activity occupies the student's leisure time. Many other interests fight for that time, especially the so-called recreational interests which actually have very little to do with his re-creation. The average cross-section of students are used to having their recreation served up as amusement, already prepared and piping hot. There is some choice in variety but little choice in quality, from the standpoint of character construction. But playing at play-



making combines the thrill of amusement with the deeper satisfaction of individual effort in the rhythm of a larger social unit. The average college uses the average student's work hours to train him for some specific task so that he becomes a constructive part of the economic order. The exceptional college uses the average student's leisure hours to train him for self-realization in the rhythm of a larger unit so that he becomes a constructive part of the social order.

Almost any college or church or educa-

tional organization which desires to approach character education through the drama will find at hand a group of adolescents predisposed toward constructive work by their natural interest. Under an intelligent director, they become their own laboratory material. The very divergence of their social and geographical backgrounds, their varied attitudes and aims, their incomplete articulation, thrown together under the pressure of extra-curricular interest, precipitates a social amalgam both durable and artistic.



WALTER LIPPMANN, in *A Preface to Morals*, deplors the lot of the modern artists. Bereft of faith, cut off from religious jurisdiction, called upon to substitute mere pictures for pictorial ideas or the telling pictorially of sacred stories, the duty of creation is thrust upon them. They are engaged in setting down a view of the world to replace the religious view of the age of faith. Every vision of the world implies some sort of philosophy. With the dissolution of the supreme ideal of service to God there is not yet an ideal which unites and regulates the separate activities of man. The modern artist has not yet discovered the ideal to organize his interest within the framework of a cosmic order. Granting the validity of much of this argument I contend that there is just such an ideal as Mr. Lippmann claims to be missing in the modern world. A new religion of reverence for personality and faith in and service to all men, regardless of race, class or creed, to replace the old order with its emphasis on dogma and worship and the believer's individual salvation would bring Christianity appreciably nearer to the ideal of its Founder.—Duncan Phillips, "Art and Understanding," *Art and Understanding*, November, 1929.

## The Significance of Drama as an Instrument of Character Enrichment

CHARLOTTE CHORPENNING

*Instructor in Dramatics, Northwestern University*

**"F**OR THE FIRST TIME in my life I am truly happy, and glad to be alive. And it all began with acting Kate in *The Twelve Pound Look!*"

So ends a letter which came to me last week. I think back five years, to the neurotic girl who was such a problem in the amateur cast of Barrie's play. I remember how the indomitable gayety of Barrie's heroine slowly but steadily took possession of her and drove out, for the space of rehearsal at least, the cynicism and poisonous self-pity which sprang from her sense of inferiority. I recall one day when she turned back on her way out of rehearsal to cry, "Oh, how wonderful it is to be someone else for a while!" and another day when she lingered after the others were gone to talk over Kate's way of attacking life and to compare it with her own. Her summing up of that conversation has always stayed with me. "Your own self is a sort of a prison, isn't it? And acting lets you out. Of course I've thought a lot about other people, but acting them is different. It makes you understand them in another sort of way—with your muscles, I mean, and the pit of your stomach."

Her faltering words groped toward a fact of great significance to one who would understand the part drama may play in enriching character. Experience is the rough material of life. Character cannot create itself without it. Nothing will take the place of it—not teaching,

not preaching, not a moral code, not ideals, not thought. Only experience, varied, contradictory, bewildering, flooding "the muscles and the pit of the stomach" with emotion, demanding choice and action, relentlessly pressing home long results, can chisel out character.

Growing personalities instinctively know this. They seek experience with an appetite that parallels the hunger of a growing body. Sorrow, difficulty, intense struggle, are preferred, by any vigorous nature, to monotony and emptiness. It is as if there were in each of us uncounted selves, struggling to emerge, but unable to do so except at the call of the right experience. The tragedy of it is that experiences exclude each other. At a corner you turn right, and whatever experience was waiting for you had you turned left is lost to you forever. You cannot be a hermit in the high Himalayas and a successful politician in a crowded city; yet what richness of human experience lies in both ways of life! Often you cannot even take what is under your hand, because some past moment has set up in your attitudes and feelings which exclude those fitted to the present one. How many of us walk lonely through crowds of possible friends with nothing to separate us from them but our own inhibitions, born of yesterday's happenings! My young actress was right. Your own self is a sort of prison. How far will drama let you out?

Drama stands midway between experiencing life and thinking about it. It is like life in its content. It is made up of human experience. It is like life in another way that is of profound significance to education and character enrichment. An amateur actor, skillfully guided, is related to his rôle and to the whole of the play as he is related, in many respects, to life itself. The dramatic experience seizes his organism; muscles, breath, nervous mechanism, glands, forces of which he is unaware, respond to it in kind, though not in degree, as they do to life. Swift, unconscious interplay, between all that his past experience has accumulated and the present moment, goes on in the dramatic situation as it does in life. The result is a real experience of a self not his own. It is registered in his nervous and emotional mechanisms. It has the feel of reality and when he comes to think about it, as he does about his life experiences, he has a basis for conclusions very different from that any discussion or explanation could give him. He understands it "in another sort of way." He has broken the walls of his prison-self.

Drama is unlike life, however, in a very vital way. The dramatic experience has an end. It can be stopped. No life experience ever really ceases. It goes on unrolling itself, even after the human being concerned in its beginnings has vanished. An actor can experience the God-defying confidence that he can "foresee everything" and thus escape justice at life's hands, which brings the Toff in *Dunsany's Night at an Inn* to a death of sheer terror, without paying in his own life the price that he pays in the play. In the brief limits of the play, an experience runs from beginning to a completion that would take years, if not a lifetime, in actual living. In threescore years and ten, meanings and values develop slowly, often too slowly to be put to use. The

greatest burden of age is wisdom come too late. The good play bears the wisdom of the experience in its very structure and offers it to the actor, along with his character, from the beginning.

Practical applications of this point of view are obvious. Perhaps the least debatable one is the conclusion that character enrichment through drama depends on the use of good plays. It is not so obvious, however, that we shall all agree on what constitutes a good play. Many people desire to put on plays the same shackles that life puts on an individual experience. Only things lovely and of good repute seem to them useful; and what is lovely and of good repute is defined by their own narrow and incomplete experience. They forget, they do not always even know, that the great virtues and beauties of life often flower from black soil. The great communal virtues—love, compassion, loyalty, sacrifice, honesty—throb through every kind of life. So, too, individual greatness, such as courage, fortitude, self-reliance, touch life with grandeur in all sorts of circumstances and places. If we take the attitude that the purpose of drama is to widen and deepen the experience which life grants us, the really good play is the honest one. It must not be edited, either in subject matter or treatment. It must be a fearless following of a beginning to its honest end, by a writer of penetration and inner integrity.

This does not mean that all plays ought to be serious. Laughter is as much a part of life as Aristotle's pity and terror. It does not mean that all plays shall be grim, or idealistic, or any one thing except sincere. If we are to use plays to break the shackles our narrow lives forge for our experience, we will seek variety above everything but truth. We will not be confined to the realm of fact, even. Fancy has its own sincerity and its own gift of freedom to the human spirit.

Any leader who uses plays with the purpose of adding to the stock of experience his actors may have will find them falling into general classes. The largest of these I have called, in order to have a convenient tag for them, "nourishment plays." Any play is a nourishment play for any person when it leads him into new and wider experiences. Plays of other social circles, other nations, other times, other ideals, other philosophies of life, are such. They require a new adjustment to life, a stretch of the spirit to comprehend an unfamiliar way of living.

A second class of plays I have called "interpretive plays." They do not go afield to search out the unknown, but probe into the known, adding to experience which has been shallow depth and height. Studies of one's own family, social, business and religious environment are among these.

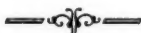
A third class of plays I have tagged as "medicine plays." These are plays which offer to our twisted personalities experiences which cleanse and strengthen and restore. Such was the part of Kate for the actress quoted at the beginning of this article.<sup>1</sup>

The last group of plays I have

dubbed, for want of a better name, "release plays." These are plays of fancy, of laughter, of wish fulfillment, which lift the burden of everyday life with a frank and beautiful "Let's pretend." Of course, such classifications are futile except as they help a leader think of the play which will bring most joy to a particular group at a particular time.

This discussion has considered the actor because he experiences the dramatic situation more deeply and vitally than the audience who come to his play. However, this difference is only one of degree. One has only to watch an audience which is really held by a play to realize that everything which has been said of the actor is true of the onlookers. The same thirst for wider experience has brought them together. They find nourishment, interpretation, healing and release in their less intense experience. Their response is organic and has the feel of reality. Their need cannot be met unless our stage offers the widest possible variety of plays in subject matter and treatment. Actor and audience alike hunger for what is fearless and true in dramatic terms. Given these qualities, in a subject matter as varied as life, plays will develop the beauty and structural integrity which lift plays, and with them actor and audience, to greatness.

1. So potent have dramatic experiences been found in cases of this sort, that there has been founded an experimental sanitarium in Switzerland which uses plays as a therapeutic measure.



# The Enrichment of Character through Architecture

ANDREW L. DRUMMOND

*Pastor, St. David's Church, Viewforth, Edinburgh, Scotland*

MORE AND MORE we are coming to appreciate the importance of an artistic environment in religion. Forty years ago, we began to realize the need for more beautiful public libraries, railroad stations, business buildings and homes. Yet even twenty-five years ago, such religious art as there was could only be found (by careful scrutiny) in the Episcopal church. Since then, there have been, in the words of Dr. Cram, "miraculous happenings."<sup>1</sup>

The Protestant denominations have recognized, in varying degrees, that only confusion can result from maintaining the Puritan theory that the religious life can be fully nourished apart from any appeal to the senses. If the appeal to the ear through sermon and music is legitimate, what of the eye? If "Worship" is increasingly stressed, what of its setting? Might not the Gospel be eternally preached through stone and wood and glass, just as the Master imparted ineffable grace through bread and wine, a bowl of water and a towel? It has not been fully realized, however, that if God is Beauty as well as Truth and Goodness, and became Incarnate in Jesus, then it is radically wrong to speak of Art as the "handmaid" of Religion. To admit Art as a mere "handmaid" in the household of faith is to assign to her the subordinate function of "brightening religion" and ministering to the comfort of saints very much "at ease in Zion." Her position is

but grudgingly allowed, and she must "know her place."

In church building utilitarian considerations have been primary. We must have a church seating so many that all may see and hear in comfort, a church house adapted to the requirements of modern religious education,—all at the lowest possible cost. If you set the seal of "churchliness" on the plant by touching it up with Gothicisms, so much the better! Architects who are unable to speak fluently in the language of Gothic, yet use Gothic motifs as a mere means of satisfying the craving for a building that is "cathedral-like," are frequently employed. Sometimes even good architects are compelled to convert their design into a composite photograph of the building committee's notions. Never before has the architectural level of churches in America been so sustained as at the present day. We have still to educate our theological students, ministers and members to realize the fact that beauty is a quality that permeates, not a quantity piled on in proportion to the amount of money invested and the relative "height" of the ritual employed. This principle is fundamental; it is at the root of the whole problem of religious architecture. Many congregations through the country are discouraged by the ambitious building programs of city churches. They feel that such things are not for them but for wealthy parishes that can afford such splendid superfluities. They struggle along or entrust the task of rebuilding to

1. R. A. Cram, *Church Building* (New York: Architectural Book Publishing Co., 1924), p. 278.



incompetent persons who do cheap and shoddy work. Yet a good architect could build a church that would be honest, sincere and worshipful, if unpretentious, at a very reasonable cost. He would avoid a complicated plan, such as a *T* with expensive, intersecting gables, turrets, towers, buttresses and porches. He would not attempt to adopt, in the case of small churches, features such as transepts, aisles and deep chancels, appropriate only for large churches. He would realize that beauty in architecture as in human character depends upon proportion, scale and materials rather than on superficial "enrichments." Even people whose temperament is not particularly artistic feel depressed and uncomfortable worshipping in a building that is deformed. The days when wood was painted to look like marble and plaster like stone are fortunately passing, but there is still a tendency to try and work out Gothic designs in concrete and mask a shoddy building by a showy facade facing the street. It is demoralizing indeed when the church takes refuge in window-dressing.

We inherit churches that are often inorganic monstrosities, enlarged by misplaced wings connected with the auditorium by great gaps closed by ill-fitting sliding doors, devices in which religious educators of an earlier day took a pathetic pride. The sharply bowled floor with its unnecessarily curved pews descends in the direction of a lecturer's desk which is stuck in a corner and flanked by a glaring window depicting, with startling realism, a Biblical scene. On the other side of the room is a vast array of gilded organ pipes with a platform for the chorus in front. A balcony, like the running track of a gymnasium, follows the curve of the pews. The woodwork is highly varnished, the plaster walls are stenciled with house painters' geometrical designs, and the lighting fixtures are blatantly glaring. You have a general impression

of unrest, artificiality, stuffiness, with a touch of the secular suggested by the sign "exit." If you go into the church house you will find the same sort of atmosphere. There will be old-fashioned office furniture, horsehair sofas, steel engravings and other Victorian relics.

In spite of a growing number of exceptions, this type of church is still far too common in the United States. Various solutions of the problem are being tried.

(1) There has been a strong reaction in favor of the traditional type of cruciform Gothic church, with internal arrangements closely approximating to those of the Episcopal church, even as far as the altar with its cross and candles. Strangely enough, this movement has been associated, not so much with those who lay emphasis on orthodoxy and church order, as with liberals who have become intellectually fatigued and have sought soporific phases fragrant with the devotions of the past and symbols which create a vaguely emotional religious tone. Too often ministers who have failed to preach a vital Gospel are attracted to an esthetic conception of worship associated with a church constructed along medieval lines; religion thus becomes an opiate to deaden the mind to the pressing theological and social problems of the day.

(2) At the other extreme are the anti-traditionalists who rigorously eschew everything that suggests medievalism in liturgy and architecture. One group, conservative in attitude, believes in apostolic simplicity, but fails to realize that even the simplest meeting house implies art—the art of the carpenter, the metalworker, the glazier. The other group looks to the future and hopes to work out a cultus and an architecture that will express in worthy symbolism the modern outlook. So far, there have been few modernistic experiments in America such as the churches of glass and rein-

forced concrete which are now being built in Germany.<sup>2</sup>

Perhaps it is best that highly mechanized America should be spared the factory-like unkindliness and inhumanity of iron girders and concrete cubes. Yet the feeling for clean unbroken lines, broad surfaces, silhouette, is being taken over by those who refuse to canonize the past; anti-traditionalists are realizing that the stuffy bourgeois comfort of the ordinary church, and the pathetic attempt to imitate the showy motion picture house, can only produce confusion and a sense of unreality. Christian Scientists have given the lead in building churches free from traditional symbolism and yet suggestive of serenity, harmony, unity and simplicity.

(3) Religious educators have rightly drawn attention to the fact that a modern church should be multicellular like the medieval monastery, not a one-cell structure with a deformed appendage for the Sunday School. The modern religious building should be not merely a place for Sunday services but an ensemble, or rather an organism, each part of which ministers to the physical, mental and social life of the community. The danger has been to emphasize technique at the expense of the Gospel that is to be preached and taught, to believe overmuch in the supreme efficacy of "permanently insulated and sound-proof classrooms," to convert the church house into an efficient replica of day school and business premises combined.

It will be a tragedy if these various tendencies are not harmoniously synthesized, for separately they are but broken lights. Need we close our ears to the solemn music of Gothic because we fear a "sinister undertone" of affected ecclesiasticism? We need not, because we have innumerable instances of modern

churches, Gothic in spirit, yet modern in their simplification of detail, "breadth" and big scale. Such churches cannot be mistaken for cinemas, yet they are not mere rocks in the swift stream of modern progress—like the specimens of nineteenth century Gothic on lower Manhattan. Their cloisters and church houses, the mullioned windows filled with small panes of leaded glass and colored medallions, have a spiritual suggestiveness infinitely more vivid than "Colonial" with its more secular associations. Gothic art—naïve, imaginative, romantic,—can be used creatively in children's chapels when serious adult "Colonial" would leave young minds emotionally starved.

The movement in favor of Gothic need not be dismissed as reactionary simply because some architects have produced lifeless ecclesiological churches unadapted to the needs of modern Protestantism with its teaching and preaching emphasis. The only problem that is really difficult is that of symbolism. So few architects are abreast of modern thought. Without intending to be consciously archaic, they crowd under Gothic canopies figures of haloed saints, bearded patriarchs, ascetic Christs, sentimental Madonnas. The difficulty is that mediaeval artists followed the liturgical calendar in laying undue stress on the Birth and Passion of Our Lord, leaving almost untouched human aspects of his life (even the parables). The modern artist who takes up a catalogue of traditional symbolism and proceeds to paint and carve unthinkingly will produce work that is not merely uncreative, but remote from reality and incapable of nourishing the spiritual life of modern Christians. The pelican, the phoenix, the peacock, had some significance in the Middle Ages. The ark may once have been a fitting emblem for a church that claimed to be infallible; a triangle may once have been a potent suggestion of the Trinity. But the only sym-

2. An approximation to the outspoken modernistic type is the new Boston Avenue M. E. Church at Tulsa, Oklahoma.

bol that is universally understood is the simple cross, and this should be used much more widely; it will make the dull-est church spiritually suggestive. There are many fields open to the artist, great Christians of all ages bridging the gulf between the Apostolic Age and our own, (provided we do not mistake denominational tributaries for the broad river of God and do not forget to place Dante and St. Francis by the side of Bunyan and Wesley). We may symbolize the growing realization that God is interested in the whole of life by figures of fishermen, shepherds, mechanics, musicians, and even sportsmen<sup>3</sup>—we need not go so far as the church which put Lindbergh in stained glass! Our hearts and minds must be open to new values that thinker and scientist may reveal. But in rethinking the problem of symbolism we will have to guard against the tendency toward a merely photographic realism. Without being stiff and archaic, we must leave room for the imagination to fill out what is suggested symbolically, for full pictorial detail not only defines the inexpressible, but is unsuited to stained glass which differs from a painting in that it comes to life in the sunlight. Gothic architecture offers an opportunity of ministering to our starved emotions by the warmth and brilliance of stained glass, rich fabrics hung at focal points and the discriminating use of color. But if the Colonial style is somewhat austere and frigid, it is free from the pitfalls of Gothic, for stained glass, tapestry and mural paintings are a positive hindrance to the spiritual life unless they are of a high order and really "live." A church with limited means should avoid Gothic which is never satisfactory without a considerable amount of genuine stone work, stained glass and carved wood-work. The poor church should concentrate on the essentials of outline and form

and take as its model the oblong Romanesque basilica, with its simple round-headed arches, the east end culminating in a semi-circular apse for the communion table and elders' seats. It is the earliest Christian style, preceding Gothic, and was revived with marked success in Scotland by the late Dr. Macgregor Chalmers. It is worshipful and its rather flat roof, unbroken by intersecting gables, is adapted to preaching.

While we are burdened with many an ugly church of nondescript architecture, we can at least make improvements conducive to a more worshipful atmosphere. We can eliminate unnecessary pews, both at the back and front of the church. We can elevate the communion table<sup>4</sup> on a platform, with steps leading to the floor of the church. If possible we should open up a central passage leading from the table to the vestibule. We can replace the shoddy lecturer's desk by an enclosed pulpit of the "historic type"<sup>5</sup> elevated several steps above the level of the platform; this change alone will convert a secular hall into a church. The choir should not be placed in a gallery immediately behind the pulpit, facing the congregation like a chorus, unless they are invisible when seated. If the rear gallery above the vestibule is too remote, there are other alternatives (on each side of the communion table or at the front of the church, on one side). It is sometimes necessary in old churches to have organ pipes directly facing the congregation, but generally they may be moved to form two groups at each side. There should be a sense of climax, the vista of the church culminating in a feature which binds the various parts of the building into a unity. In general, this is best achieved by means of a chancel, and, fail-

4. Decorated with a cross or vases of flowers rather than with collection plates.

5. A "fall" or colored fabric hanging from the desk of the pulpit adds a touch of color to the coldest church. The pulpit should be slightly to one side, but not in a corner; in large churches it should be prominent.

3. The Sports Window in St. John the Divine, New York.

ing that, by a window of fine proportions or a reredos, never by organ pipes or a blank wall. The chancel end of the church should receive richer treatment than the nave, which will gain by a certain austerity of stone or rough plaster and wood *not* highly varnished.<sup>6</sup> It is worth while to devote considerable care to a spacious vestibule, "the outer courts." It would be well if a larger number of churches were open daily for private devotion. The musty Sunday atmosphere is surely the result of being closed six days in the week. Yet if a side door happens to be open on weekdays, how suspiciously one is often challenged by the caretaker, whether it be in Scotland or America. When will the "doorkeepers of the House of the Lord" learn that they have other work to do than turn us away from our Father's House? Much depends upon a name. It is so much easier to seek inspiration in a "Church of the Transfiguration" or a "Church of

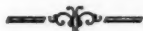
the Redeemer" than in a "Tomkins Avenue" or an "Asylum Hill" church!

Much remains to be done before it can be said that the average American church is "an outward and visible sign of an inward and spiritual grace."<sup>7</sup> Yet it is generally admitted by British architects that excellent work is being done across the Atlantic. During a stay of eighteen months in America, I saw church buildings of rare beauty rising in different parts of the country. The church houses I admired in particular. We in Scotland are living in the dark ages of religious education where the "church hall" is still merely a shabby appendix to the church. Discouraged American's looking to Europe for enlightenment, might remember that

. . . not by *eastern* windows only,  
When daylight comes, comes in the light,  
In front, the sun climbs slow, how slowly,  
But *westward*, look, the land is bright.

7. The tendency to place stained glass windows, tablets, fonts, etc., as private memorials is unwisely individualistic, ministering to the pride of wealth. The example of the Second Church of Newton, Mass., in dedicating a chancel window to Motherhood, which everyone, rich or poor, may individualize, is surely to be commended.

6. Whitewash is not to be despised—the Puritans have been quite unjustly maligned for their whitewashing activities.



## Good Architectural Design—The Ally of Religious Education

ELBERT M. CONOVER

*Director, Bureau of Architecture of the Methodist Episcopal Church,  
Philadelphia*

IF THE PURPOSE of religious education is to cultivate religious character and secure devotion to God, the worker in this noble endeavor should certainly avail himself of the best possible architecture for he will find it an effective instrument in the attainment of his high purpose.

The excellence of architecture does not depend on the size or the cost of the structure, nor does it depend on extravagance or elaboration. Architecture to be considered good must be expressive of its purpose, honest in construction and suited to the desired use.

The need of an eminently good architecture is realized, first of all, in worship. A religious educational enterprise that fails to lead its subjects consciously into an experience of the Divine Presence, and to make definite committal of the personality to God, fails of its alleged purpose. Certainly we all agree that the teaching of moral precepts does not necessarily guarantee religious character. There must be the consciousness of divine life in the soul. Ages of testing warrant the assertion that an architecture suited to worship greatly reinforces the soul's outreach to the Divine Presence. It is the testimony of millions, throughout centuries of trial and testing, that the so-called Gothic architecture does this. An architectural environment whose every line and detail seem to lift one's mind upward making one conscious of

an other than earthly existence is an ally in religious education not to be ignored.

It is almost as truly an error to ignore and discard all phases of the Gothic achievement in architecture as it is to discard the use of the Holy Scriptures or of other ancient literature in modern religious education. There are some who urge that our architecture should be expressive of our present culture. That is just the trouble with too much modern architecture! It is expressive of haste, materialism, vulgarity and unintelligence. We must not think of the term Gothic as referring to an architectural style. It is rather a spirit of devotion and aspiration, which, when expressed in architecture, makes emphatic use of the vertical line and usually, but not always, the pointed arch. Of course, many architectural stupidities and errors have been perpetrated in the name of the Gothic. There are all too many uninteresting and uninspiring buildings designed in bad scale and proportion, but these, having many pointed arches, are designated in church papers as being built in the Gothic of such and such a century. As often as not the century that happens to be mentioned was a period when the Gothic order of architecture was suffering a sad decadence.

The essential elements of the Gothic expression in architecture belong not to the medieval ages alone, but are expressive of truths that are eternal. When



one devoutly and intelligently designs a building in the Gothic motif we are saved from an architectural result as crude, uncultured and materialistic as some phases of our modern life. Let those who ask for a completely modern expression in architecture answer whether we shall also take the writings of the crudest materialists of our time as texts for religious education.

When we command architecture for religious purposes, we wish it to be expressive of eternal verities—of the deep aspirations and confidences of the soul. The soaring vertical line of the Gothic, its flavor of mystery in its shades and shadows, the firm solidity of its buttressed walls, express as no other order of architecture the soaring urge, the hope and security of the soul that is filled with the religious spirit. Religious architecture has nothing to do with the fads and unstudied temporary quirks of the passing moment.

However, whatever there is of our present culture that is worthy of retention and transmission to future generations may best be expressed and preserved in an architecture that is also related to a stream of expression that has through the ages exhibited and preserved in material form great achievements in religious culture.

It is quite an error to assume that the so-called Gothic architecture belongs exclusively to any past age. The Gothic ideal is a living spirit, not a mere form fixed by any certain date. The glory of the Gothic order has in it infinite flexibility and limitless range of expression. The hundreds of parish churches in England all reflect the Gothic ideal, yet each has an individuality, an interest, a distinctiveness all its own.

This marvelous flexibility and range of expression is illustrated in the work of the late Bertram G. Goodhue, who in such edifices as the West Point Chapel, the Church of Saint Vincent Ferrer in

New York and other glorious structures, combines with the inspiring and eternal expressions of the past the boldness and vigor of modern Americanism at its best, and achieves a result that is quite suited to its purpose. In his Nebraska State Capitol he expresses not only the spirit of the Gothic in the soaring lines of the great tower but also, remembering that he is working in Nebraska, in the ornamentation of that great building, uses the golden corn and other illustrations of the life of the great West, rather than stupidly repeating ancient ornamental designs that would have been meaningless in the environment and period of the building.

In a church building, however, it is quite proper to use the language of religious symbolism. Symbols provide a universal means of expression. They are far more expressive than words. The American flag, the wedding ring and the Holy Cross are symbols much more expressive than volumes of written language. We might as well throw away all religious music and use modern jazz in the church school services of worship as use the jazzy and temporary architectural fads of any particular time in our church buildings.

One Saturday afternoon, in the fine Methodist Episcopal Church of the Saviour in Cleveland Heights, Ohio, the pastor was explaining the symbolism and purposes of the building to groups of high school boys. As he went back of the chancel rail to discuss the altar, these live wire high school boys, very much to the surprise of the minister, instinctively dropped to their knees on the kneeling cushions. A little child, upon entering one of the newer sanctuaries, said tremulously, "I feel that God is here." The day will probably come when all American public schools will teach morals, but the church must go further than that. In achieving its objective a churchly archi-

ture will not only be helpful, but will be found necessary.

The rapidly increasing use of the chapel for the church school services of worship is proving very effective. The average church will soon have at least three chapels in addition to the principal sanctuary. There will be an adults' chapel always open for meditation and private worship, for vesper services, weddings, funerals, mid-week services, and so forth. The young people's chapel for intermediates, seniors and young people's assemblies, will be designed to express vigor, freshness and activity, and will also be expressive of the same devotion and prayerfulness that was expressed by the crusader in his all-night vigil in the parish church. The religious educator who does not recognize and provide for this deeply devout and emotional streak in youth will find he is guilty of sad inefficiency. The third chapel will be the juvenile chapel.

In the successful religious educational building, the classrooms must be designed in keeping with the religious purpose of the building. Judicious use of religious symbols, touches of color in the window glass, with proper scale and proportion

of design and harmony, and, of course, pictures, will help solve the problem of design for class and departmental rooms.

It is quite in keeping with the Gothic spirit to have the people actively participate in the construction of the building. In the parish churches of England wood carving clubs for boys were formed, greatly enriching the interior of those lovely sanctuaries by their devoted handicraft. In this country young people have gathered stones for the fireplaces in the fellowship halls and sometimes for the walls of the building. At Chartres a thousand people harnessed themselves to the ox carts and drew the timbers and stones over weary but joyful miles to the site of that marvelous testimony in stone and glass, which by the very power of its art has compelled the irreverent to kneel and say, "Oh, Gallilean, Thou hast conquered!"

It is earnestly to be hoped that religious educators, to a greatly increasing degree, may use architecture as an ally of tremendous resources to help lead folks into an experience of the Eternal and to help them live in the atmosphere of God, the Architect of the Eternal Hills.



## Art, the Artist and Human Virtues

PEPPINO MANGRAVITE

*Art Director, Ethical Culture Schools, New York*

MEN AND WOMEN have at times throughout history, and more particularly in the Middle Ages when there existed a spiritual affinity between art and the human virtues, manifested a distinctive desire to rise above material passions. These periods were intimately bound with the activities of the intellect and the virtues of the spirit. During the Revival of Learning education was humanistic. Its ideal was art. To the end of the fourteenth century men had looked to art for knowledge. Later, the scientific movement of the Renaissance brought about a segregation. Art and the human virtues were contrasted and their attributes distinguished. They became objects of independent studies which, in due course, opened a road to the psychology of human character. Art, although allied to wisdom, became a habit and a virtue of the practical intellect. Its chief function today is for the good of the work, and the ends at which it aims are "particular extra ends which it regards as an ultimate goal and are outside the line of human good." Human virtues, on the other hand, segregated from the joys of the spirit, adopted the attributes of Prudence. Yet today, though Prudence selects and applies the means of attaining moral ends, it falls short of attaining the furthest goal of human life.

Art and Prudence are particular, active qualities of particularly different temperaments, one as Maker and the other as Man. Each is profoundly human in so far as delight of the mind and the senses and human conduct are concerned. The intrinsic disparity between the two

lies in the fact that Art, being self-realization of the spirit as subject, sees and feels further than Prudence and hence is capable of better judgment when concerned with the joys of the spirit. But the modern world, which promises man everything in the frenzy of its speeding up of matter, is preventing him from experiencing this ineffable joy on the assumption that Art, being the negation of Science, is of little use in a privileged scientific age.

In reality, this assumption is the by-product, so to speak, of an industrial speculation which is imposing on man the notion that Science is a new revelation of life in which he can find personal salvation. Even as brilliant a thinker as Walter Lippman, in his *Preface to Morals*, maintains that, "the reputation of the artist as one who must have wisdom is sustained by rather a genial fallacy: he finds expression for the feelings of the spectator, and the spectator rather quickly assumes that the artist has found an explanation for the world." But neither assumption carries conviction, and since they are not contentions of art, we may let such anomalies rest.

The prejudices of cults and education are detrimental to the growth of distinctive human character. They reduce learning to narrow specialization. This scrappiness of culture and education is the error on which all the prejudices of pedagogy are grounded. So far, due to this shortsightedness, education has not adequately appreciated and understood the significant hold the conception of art has on human character. Schools and

colleges that have art courses have reduced this cultural study into systematized formulas which they have used as a means of meeting various ends which in themselves have no value in human life. They are rudimental fragments of a mechanized mental process.

Art, which has its roots in life, is a human conception which is pondered, formed and matured in the mind before emerging into matter. It is opposed to the beast and the machine; and for this reason it becomes an important agent in the enrichment of human character.

Education is truly human when it has for its contents the ideal of the spirit, when it takes into consideration the teaching of the significance of beauty that a being or a thing has in life. The artist who creates beauty out of the forms of the world of creation understands the significance of the cause of things created by God, and because of this understanding he is close to God. It is within the scope of education to form and develop distinctive human character; and it seems to remain in the province of art to enrich the virtues of human character.

In all art there exists a vibrant, glowing aspect of life which passes directly from the objective to the subjective sense of man. It grasps the whole human being, because it awakens the flame of feeling which is dormant in him. Art prepares the right conditions for broader intelligence and understanding of the elusive differences of human emotions and ideas. It arouses the spontaneity and freedom which are essential to spiritual activity. This spiritual activity should permeate every branch of education and by its self-moving force humanize learning, which in the past has been confined within the bounds of practical utility.

With the artist in the place of the pedants who teach artistic formulas, the growing character of our youth will change shape. The artist as Maker, in

the actual working process of his medium, will demonstrate the good of the thing he is making by the intelligence and energy he devotes to its service; while the artist as Man, in his method of working, will enlighten the student in the harmony existing between him and the work and also in the savor of the thing he retains in the work. The artist as Maker and as Man, then, may be regarded as the teacher of a language for our emotions. Through this language we communicate not only to others but also to ourselves. Communicating with ourselves means seeing within ourselves, our souls, our own ideas; it means being conscious of ourselves.

The creative faculty of the artist is a self-moving faculty because it belongs essentially to itself and, unlike the transcendental cognition of mathematics and philosophy, derives its conceptions from experience with life. But the fulfillment of art does not rest in conceptions. The knowledge to bring into concrete pictorial form, for instance, what is conceived from experience, adds to the strength of this self-moving faculty.

"The virtue of art," writes the distinguished philosopher, Jacques Maritain, "is a perfection of the spirit and it impresses the human being with an incomparably deeper character than natural dispositions." It seems opportune to add—or scientific education.

It must be said, however, that progressive schools as a whole are not slow to respond to the demands of life. In fact, we have seen in the last decade a distinctive growth in the character of students graduated from schools where the study of art was a vital subject in the curriculum. It may be hoped, then, that the affinity which existed between art and the human virtues during the Middle Ages will repeat itself some day soon, when education will have understood the function of art and the artist in the enrichment of character.

## What Does Sacredness Mean?

L. FOSTER WOOD

*Professor of Sociology, Rochester-Colgate Theological Seminary*

THE IDEA of sacredness is connected with those things which are most precious in individual and community life. In the realm of appreciation this is a natural and helpful development, but if, in the course of time, sacredness and fixity become identified and the thing that is regarded as sacred is withdrawn from the realm of change or even of inquiry, then the idea of sacredness may act as a menace to welfare. In the course of time we get orthodoxies about these sacred things and our minds, bowing down at the altars of these orthodoxies, tend to become tradition-cramped, law-cramped or text-cramped minds, warped away from the vivid freshness of approach to the facts and values of life, thinking that man was made for the Sabbath, or the law, or the tradition or the institution. It is easy to see this when we look at the sacred cows, sacred snakes, or merely the sacred ignorance of other peoples, but it is harder to bring the idea back to ourselves.

Otherwise we might see that we have invested with sacredness loyalties that ought to be broadened or revised, laws that ought to be modified, constitutions that ought to be brought up to date, forms that ought to be cracked with new life, ideas that ought to be subjected to further inquiry and vested rights that ought to give way before larger conceptions of welfare. Is it not a tragedy, for instance, that even enlightened and much needed laws against child labor have been made void by being declared unconstitutional, so that the instrument which rep-

resented the best efforts of its creators to safeguard human interests under the government which they were setting up became an obstacle to the carrying out of their larger purposes as far as the welfare of children was concerned? In such a case, which is more sacred, an interpretation following the letter of the constitution, and on a lower level than the spirit of its authors, or the most enlightened modern enactments seeking to safeguard the interests of children?

Under the constitution and along with it, we have the sacredness of the courts and we feel that the sacredness of the courts ought to be guarded. But it hardly needs to be pointed out that no amount of carefully developed and inherited reverence for the courts can whitewash flagrant injustice and partiality and make them seem dignified and just. The dignity of the court is in its justice rather than in its power or privilege. Not long ago, a court in a Pennsylvania community issued an injunction restraining striking miners from gathering on their own church property to sing hymns since that was declared to have a tendency to stir up the minds of the people. In the recent trial of strike leaders in Marion and Gastonia one question put to a defendant was: "Are you a democrat? You know that every one should be a democrat in the South." When such positions are taken the sacred justice of the courts melts away into class favoritism or local prejudice. When men are sent to prison on evidence which seems to be prejudiced or inadequate the sacredness of the courts

disappears and the foundations of government are most gravely attacked from within. The sacredness of the situation is not in the inherited forms but in the essentials of right and justice. What could be more destructive of the sacredness of the courts than such miscarriage of justice as the above incidents suggest, or the Sacco-Vanzetti or the Mooney-Billings cases? Impartial justice and not constitutional forms, intelligent devotion to human interests and not the black gown of the judge, are the foundations of the sacredness of the courts.

The law of the land is sacred. Or is it? If it is, in what does its sacredness consist? Recently a boy accused of stealing half a package of cigarettes and five bottles of milk was sentenced to fifteen years in prison under the Baumes Law in the state of New York. It seems impossible, but it is true. In August of this year, when he was on trial in Brooklyn, he was told that if he changed his plea to guilty he would receive only a short sentence. He refused to change his plea and was given fifteen years. Do not such cases suggest that our laws are tied up with technicalities? Is it possible to contemplate such cases without feeling that the good intentions of laws are often strangled by technicalities and variations of conditions in their administration?

Again, do we not often feel that the rights of humanity take second place to the vested interests of capital? As a result of the action taken in the Dodge versus Ford Motor Company case, for instance, the Ford Motor Company was restrained from using any part of the profits of the concern for humanitarian purposes. Even Mr. Ford felt that the profits were too large and that a part of the benefit ought to go to the workers and the public. But the court said: "There should be no confusion of the duties which Mr. Ford conceives that he and the stockholders owe to the general public and the duties which in law he and

his co-directors owe to protesting minority stockholders. A business corporation is organized and carried on primarily for the profit of the stockholders. The powers of the directors are to be employed for that end."

It hardly needs to be said that the present writer holds no brief for Mr. Ford. But at a time when there is so much criticism of Mr. Ford, and much of it just, I believe, it is just as well for us to notice that the laws, for which we as a people are collectively responsible, provide a basis for rapacity beyond that to which many profit seekers are inclined. These court decisions constitute an authoritative expression of the public mind and they show how backward-looking is the conception of rights that prevails. Nothing less than a broad educational effort to bring up a generation whose conceptions of justice shall be centered in human welfare rather than in generalizations coming out of past procedure will pave the way for the restoration of the sacredness of the courts. Where property interests seem to clash with human welfare it needs more than a backward-looking mind to discover the sacred pillars of the temple of justice.

When sacred fixities or sacred prejudices are opposed to progress it is time to bring in a different sort of sacredness, namely, the everlasting sacredness of the more true as over against the less true, the more just against the less just, or the more perfect as over against the less perfect means of securing the welfare of all. Sacredness really comes to its heart and justification in the welfare interests of humanity. Legal forms that bring more hardship than justice, social traditions that make it harder for people to live a complete and beautiful life, religious ideas that make it harder to be open-minded or brotherly—all these may be invested with the sacredness of yesterday, but in the newer interests of today they



lose vital sacredness and become detrimental.

Life is a process of change, and change must be directed toward improvement. The most sacred thing is a type of life becoming more free, more enlightened, more complete, more dynamic. When men try to pin down the sacredness of religion or law or institutions, to some fixed spot where their interests lie, holding back some more adequate conception in any of these fields, the real sacredness of the situation moves on and occupies the new ground.

When we think of the sacredness of patriotism we find clustering around this sentiment the most beautiful loyalties, and, at the other extreme, we find the most cruel and destructive things done under its banners. Patriotism depends upon who you are and where. It is one thing to a Nicaraguan patriot and another thing to an American marine who shoots him down. We respect patriotic devotion to our own native land, but have less regard for the same sentiment in others.

The question of the sacredness of rights comes to a focus very often these days in the idea of the rights of individuals. Freedom is a precious acquisition, but it involves responsibilities. The right to do as one pleases is not sacred unless he pleases to make a worthy life for himself and to make a fair and normal contribution to the life of the groups to which he belongs. Freedom in society cannot be based on any sort of supposedly sacred individualism. But, on the other hand, the right of individuals and of peoples to free themselves from all unnatural hindrances to the best life is a sacred right. Not codified antiquity but living reality is the basis of sacredness here.

Governments, laws or institutions cannot be sacred merely in their antiquity or in the reverence due to those who established them. Their sacredness now

is in their value as instruments for welfare, for freeing and guiding life and providing for the enhancement of its values. When these are carried on as means for securing the welfare of the people, they are sacred with a true functional relationship to life. The stake of religious education in all kinds of social wholesomeness is seen in the necessity for sound and worthy objects of respect and reverence, for adequate ideals around which the loyalties of youth may cluster and for wholesome forms of social expression in which the growing energies of youth may be organized.

When it comes to the field that is ordinarily assigned to religion, there is a crying need for more adequate ideas of sacredness, for many minds are tied up in ideas of the sacredness of organizations, creeds, ceremonies and books. But as one envisages the organization of the Christian movement at the present time, he may be led to reflect that there is nothing sacred either about constrained uniformity or about unrestrained separatism. In our sectarian-mindedness we devote to particular, small churches the loyalty that belongs to the church universal or to the cause for which the church stands. We give to rites and ceremonies a value that takes them entirely out of functional relationship with the movement which they were intended to help carry forward. These things cannot be sacred merely because they look backward along some particular line of historical development, but only in so far as they carry forward the purpose for which they were instituted. Is it not true, for example, that baptism has been so constantly used as a badge of sectarian-mindedness of some sort that many earnest souls are beginning to think that the rite has done more harm than good in modern times?

We come to the very heart of this question, so far as our procedure in religious education is concerned, when we raise the

question of sacred books. What is a sacred book and what makes it sacred? Surely nothing apart from permanent worth. A simple statement of any truth that is helpful to humanity is more sacred, even though written yesterday, than volumes of the caked thought of antiquity if those volumes are inadequate or misleading today. Tragedy enters here, for many religious minds in the intensity of their appreciation become cramped, fearing lest new truth should interfere with old values. The result is that much of the sacredness of sacred books, both in Christianity and in other religions, is mere sacredness of tradition which sometimes clashes with the real sacredness of value and of truth for today.

In the minds of forward-looking people, these things are taken for granted, but for great masses of people it is a very live issue indeed, and it bids fair to become one for all of us, especially in view of the fact that people in various parts of the country are advocating laws to standardize their own very inadequate conceptions of the teaching of religion. If all scientific teaching which conflicts with the Bible could be outlawed these people would be happy. Their attitude, though regrettable, cannot be lightly dismissed. We respect their earnestness while we insist on freedom of thought; we do not park our minds when we enter the house of God or when we think in the sphere of religion. In fact, we aim to think most clearly in these realms, as an astronomer wants his telescope at its best when he looks into the heavens.

The determined set of mind against the newer ideas about the world and about man comes from a misapplication of the idea of the sacredness of our sacred books. The net result is that the guesses of a very early time are set against all later understanding of the origin of the world or of the development of man on this planet. This attitude carries the

assumption that divine light was given to man in his early efforts to understand the origin of things, but that light has been withdrawn from modern study. When "sacred" ignorance is set over against intelligent theory it is time for religious leaders to provide a clearer basis for the sacredness of sacred books. Unless we do this, both religion and science will be impeded, but, in the end, religion will suffer more.

One hesitates to bring up again the much discussed stories of the creation of man in the first chapters of Genesis, but there are so many who, by orthodoxies and by legislation, are trying to hamper free and reverent thought, that it needs to be said again that a misguided reverence for a sacred book gets in the way and impedes the truth. To be a little more specific, when I read the beautiful poem of faith in the first chapter: "In the beginning God," I accept it as a beautiful thought and as a sacred thought, but when, in the second chapter, I find a different and inconsistent story of man made out of dust and woman from the man's rib while he was asleep I cannot but hold that it is stultifying to a modern person to take such a story seriously as to fact; and what is stultifying to the mind cannot be good for one's religion. Even the discussion of such a point might seem badly out of date if it were not for the fact that there are still multitudes of Christians who fear to give their minds free play lest their souls should be harmed. They ought to take without hesitation the position that statements that are inadequate as to fact cannot be made sacred by dint of much repetition or by immemorial antiquity. Truth is sacred by its very nature. Error cannot be made sacred even by much incense. Fables and fancies fit in well with the developing mind of early peoples, but when fables are hardened into statutes it leads one to reflect that religion has its dangers as well as its benefits.

If much repetition could make a story true, surely the one about making man out of dust or earth would be true indeed, for it is found widespread in the various quarters of the world—among Americans, Indians and Eskimos, among African tribesmen, among the primitive peoples of Asia and in the islands of the Pacific. It may very likely have been repeated across the continents before the Hebrew people settled in Palestine or learned how to write their traditions. The Hebrew story is put into a setting of greater dignity, but it is not therefore more true.

Let us not fear to face the truth, and to apply it to our theory of the curriculum of religious education, that a considerable portion of the Bible is of no more modern religious value than the story already referred to. It is only the momentum of tradition that makes it possible for so many otherwise thoughtful people to use some of the Biblical material. The Bible is a library having God for the author of everything in it that is true and no more. All truth has God for its author. This applies to the sacred books of other religions, in fact to all books, and to every other effort of the human mind which leads to truth. God is the Lord of truth and every particular truth rests back against the ultimate background of limitless truth and reality which we call God.

For my part I cannot but think that the spirit of the men who wrote the Bible, expressing the truth as they saw it, would be a rebuke to those men who take the partial insights of an earlier time to impede the spread of the more complete knowledge of a later day. I believe that the men who wrote the Bible, many of them being bold pioneers in the quest of truth, men who were willing to venture out on a new faith, would be in the forefront of the most open-minded in the search for new truth today. And I cannot think of the growing mind of a

boy like Jesus coming up in a day like ours without believing that he would be thrilled with delight at all the revelations that science is making in our time. He would be a student of the sciences as well as of religion and he would light up their insights with religious radiance.

Would he, in the presence of medical problems, bother about rules given to tell ancient peoples how to find out whether a house was tainted with leprosy, or would he not recognize that any competent medical man could write a more sacred list of health rules than could be culled from the entire Bible? In his own use of the Bible did he not set an example that would justify us in saying that the Bible was for him, as it is for us, a sacred book in the way that a gold mine is a deposit of precious metal. There are pure nuggets in it, and there is life-enriching value, but much of it cannot be coined into any sort of practical religious helpfulness. However, we have made only a start in teaching people to discriminate between the gold and the dross in this mine of precious ore.

We cannot drop this matter with a few generalizations or some statement about the Bible as the only rule of faith and practice, because the Bible is held up as a sacred book in the character education of children. Now the best thing that can be said about some portions of it is that if they are presented to children with great care and then explained with great skill, they may be understood, or they may do no harm, but no other material would get into a curriculum on any such basis. What would Jesus, the Prince of Peace, think of the way we teach the historical portions of the Old Testament, presenting the idea that the Hebrews were God's chosen people and that their wars of conquest were divinely instigated, even to those cases in which, in accordance with the custom of a cruel time, they massacred men, women and children? Consider how these victories

are presented in Sunday Schools with great fervor, as evidence of the existence and the goodness of God. He helped the Hebrews to kill their enemies, therefore they believed in him, and so also may we. That is a sorry way indeed for modern people to teach faith to children. Such arguments would be more effective in leading people to doubt the existence or the goodness of God, though no good cause need be permanently lost because of bad arguments used in carrying it forward. But the point of greatest practical danger and urgency in our modern world is that so long as we teach children that God was pretty well sold on belligerent methods in the early days, it will be so much harder to develop in them the fundamental Christian attitudes of peace.

Those of us who believe that a church of truth, a functioning instrument for the spread of all the higher values of life and a means for the propagation of pure Christian spirit, is greatly needed in our time, can hardly feel that the church is doing its cause any good by handing on teachings that are both intellectually and morally out of date, and least of all when it uses teaching material the influence of which cannot but lend a glamor to the horrible and anti-Christian business of war.

I am in favor of more study of the Bible rather than of less, for there is a very great danger that people will pass by the imperishable treasures that it contains, but I cannot fail to note that the only sort of material that is of value in the character training of children, or anyone else, is material that sheds light on the character problems and values of life in such a way that there is no need first of explaining and then of illustrating the illustration. Let us follow the noble example of the Biblical writers themselves, who, for the enlightenment and inspiration of mankind, used the best ma-

terial that was available to them at the time when the books were written. They illustrated moral and religious truths by taking characters and events and problems that were vividly alive in the minds of the people of their times, and their material was so good that we have become ensnared by its details and have made it a tradition, thus losing its spirit.

What, then, is a sacred book? It is a book that aids in the promotion of the truth and helps life to attain its highest development and to find its richest meaning. Sacredness comes from the living fountains of truth and love. There is a deep tinge of sacredness flowing all through life and that note in the Bible makes it a sacred book. All the high aspirations of life are sacred; the loyal love of lovers, parents, friends, is sacred; all the welfare interests of humanity are sacred, and any book that is saturated with these things is sacredly valuable to humanity. A book which stands for a high and noble culture and helps people to make progress in the improvement of life is a sacred book. Any portion which serves this end is sacred, but without such a relation to the building up and improvement of life a sacred book becomes a fetish. Whatever veneration is given to such a book is wasted sentimentality. Reverence for written matter that will not stand the test of modern usefulness is pious nonsense.

Jesus, around whom the most sacred of the sacred books was written, had no reverence for things merely because they were traditional or ancient. He revered the sacred Scriptures of his people, but he also corrected them with perfect freedom and some parts of them he ignored, so far as his teaching was concerned. We may well follow his example in this, using whatever has a sacred relation to life now, and finding all life sacred with the issues of lovely human interests.

# The Values and Weaknesses of Theism\*

HENRY P. VAN DUSEN

*Assistant Professor of Systematic Theology and the Philosophy of Religion,  
Union Theological Seminary*

OUR FIRST TASK is to make certain that we understand one another in our use of the word Theism. In particular, we shall have to be clear at the very outset whether by Theism we mean all belief in a living, objective God, as held at varying periods and by all types of people; or whether we mean the rough and ready Theism which wins the allegiance of the uneducated, the great mass of folk; or whether we mean Theism as understood by intelligent men and women who wish to be as honest, as objective and as courageous in their view of Ultimate Reality as they may. Since it is the last-named only which could make any strong appeal to those who seek to be as intelligent as possible in their convictions, it would seem well to confine our attention to Theism of this type and to a corresponding interpretation of Humanism.

## I

Three characteristics of such a Theism may be suggested at once:

(1) *It means to be thoroughly scientific in spirit.* By that I mean it proposes to draw the material for its convictions from no esoteric sources or mysterious revelations, but from the warp and woof of human knowledge and experience; it insists upon subjecting its beliefs to rigorous criticism and examination; it

intends to hold as conviction only such ideas as can be given adequate intellectual support.

I say, it means to be thoroughly scientific in spirit, not to base itself solely upon the findings of the special sciences nor to employ only the techniques of discovery of the special sciences, that to which the name "scientific method" is sometimes given. For Theism discovers that the much-used term "scientific method" is employed in at least three meanings:

(a) The distinctive but familiar laboratory methodology of the older sciences—analysis, description, classification, generalization—the *specific technique of science*.

(b) The scientific insistence upon accepting for belief only what comes from experience and can be tested in experience—what more properly might be termed the "empirical" or "*experimental method*."

(c) The scientific tendency toward under belief; toward a critical, skeptical temper of mind, with its "demand that nothing be accepted as true unless it has met the test of universal social verification,"—the *scientific temper of mind*, or the scientific outlook.

Much confusion has arisen from failure clearly to distinguish these contrasted uses of the term "scientific method." So a thinker otherwise clear and helpful as Professor Wieman falls under this condemnation. Theism places itself fully

\*This paper was read at a conference of the New York Chapter of the Religious Education Association, May 10, 1930. "The Educational Implications of Theism and Humanism" was the topic for discussion. The humanistic position was taken by Ernest Caldecott whose paper also appears in this issue.



within the scientific spirit in the second sense—loyalty to the empirical method, to deriving the materials of its conviction solely from experience and testing them in conviction.

But for the material for its convictions, Theism looks not alone to the findings of the individual sciences nor to data which can be tested through the specific scientific technique. Its source material is drawn as well from intuition, appreciation and the whole gamut of the value-experience of man which plays such a predominant part in his interests and concerns. Theism has regard to the insights of intuition. But it attaches no magical or unique importance to these findings. They, like the conclusions of the sciences, must be subjected to the rigid testing of reasonableness, coherence, and so forth. If they are found to be more significant than the data of the scientific laboratory, it is not because of a peculiar authority attaching to their source, but because they deal with more intrinsically significant aspects of Reality.

(2) *Such Theism is as free in spirit and as honest of mind as it is possible for fallible mortals to be.* Its beliefs can on no account be explained solely in terms of superstition or in the desire for escape from reality, for protection, for reassurance; neither can they be explained in terms of projection or wishful thinking. It is quite conscious of the menace to sound thinking from all these sources; its awareness enables it to safeguard itself as far as possible from the enemies of honest thought. It holds its convictions, if at all, because its mind believes them to be not a wholly satisfying or complete interpretation of experience, but the best it can discover.

If I may be permitted a very personal illustration, during my early years in college a lad with less interest in religion could hardly have been discovered. I felt not the slightest personal need for it and the representations of religion through

the church made not the slightest appeal. Religion was an almost completely inoperative factor in my life. Like most sophomores, I should have listed myself an agnostic for I certainly could not accept the orthodox affirmations of the church as I then understood them. But, though religion and belief in God played absolutely no part in my experience, there was no time during those years when, had I been asked to express a judgment as to whether it was likely that there was a God or not, I should have hesitated to reply, "Yes."

Theism claims such objectivity for its religious convictions. It recognizes the value of belief in God and desires to hold such belief if it may; but under no circumstances will it do so unless on adequate intellectual grounds.

(3) Such Theism, especially in respect to its intellectual honesty, is no product of our modern age; it *stands in a long historic succession*. Our keen insight into the influence of desires upon conviction sometimes leads us to feel that no earlier generation was equipped for the genuinely honest quest for truth. We quite mistake both the ability and the honesty of our forerunners. The scientific pursuit of truth was not initiated with the nineteenth century. We stand in the intellectual lineage of Socrates whom someone has described as one "whose warm heart was passionately devoted to the task of keeping his head cool"; and of a noble line of men who have rejoiced that they could believe in God, but who were determined that they would hold such belief only if convinced of its truth, and have known strain and heat of spirit until their minds led them to this belief.

Because of this consciousness of the lineage in which it stands, Theism is not over-impressed with the "newness" of the contemporary issue raised by Humanism. Historic perspective indicates that theistic belief has never been held in an age of high intelligence except against and, in



some sense, in reaction to a materialistic, a deterministic or a humanistic philosophy. Theism recalls that the first great theistic system was wrought out in direct antithesis to the most powerful and thoroughgoing materialism of all time; and that the Christian view of God was formulated in an intellectual atmosphere dominated by a high Stoicism whose basic premises were not essentially different from those of present-day Humanism. Our issue is not new. This fact does not lessen the intrinsic merit of the challenge to Theism, for the anti-theistic case has always been persuasive; it does remove from it the quite unmerited glamor of a criticism which men have never confronted before.

## II

Theism, briefly defined, is the belief that the Ultimate Reality is a Living, Objective Cosmic Spirit who may be thought of as the ultimate ground of the order of Nature and the supporter and confirmer of human values; whose purposes may be discovered through the trend in cosmic evolution; who is the common ground of that *which is* and that *which should be* and, consequently, justifies the hope that that which should be is realizable in the actual world; with whom men, by sharing these purposes, may know fellowship.

The implications and values of Theism in contrast to Humanism may be suggested through a brief survey of three of its beliefs—its view of Nature, its view of man and its view of God.

(1) *Nature*. Theism discovers God through Nature, but it does not rest its argument either for the fact of God or the nature of God upon Nature. Theism finds Nature to be a genuine revelation of God; it does not find it demonstrating the providence of God.

In its account of Nature, Theism follows the best of contemporary scientific interpretation, quite probably the account

of Creative or Emergent Evolution. Against the older and cruder Naturalism, Nature is seen to be not all of a piece, but a process of development appearing in well-marked gradations or levels. There is no break in continuity of process in the story of evolution from electron to saint; but the levels indicate genuine and rather clearly defined gradations. "Continuity of process and the emergence of real differences—these are the twin aspects of the cosmic history."

The more obvious and familiar characteristics of Nature are its incomprehensible immensities, its inconceivable minutenesses, its orderliness, its intelligibility, its development, its progress. Theism, with all science, accepts unquestioningly two frequently unrecognized assumptions regarding Nature, its conformity to law through and through and its essential intelligibility to the human mind—assumptions which Theism is inclined to think would, alone, imply a Cosmic Power, God, did we but recognize and accept their implications. With Professor Mather of Harvard, it is inclined to say:

That there is an Administration of the Universe cannot be denied. Something has determined and continues to determine the functioning of natural law, the orderly transformations of matter and energy. From one point of view the question "Is there a God?" is promptly and finally answered in the affirmative. But that is not the real question at issue. Man wants to know the character of this Administration of the Universe which he is obliged to accept whether it pleases him or not. He yearns to discover the true nature of that determining Something. The real question is, "What sort of God is it which rules this world?"

It is this fact which gives Theism its incurable intellectual dissatisfaction with any mere agnosticism.

But the more important aspect of Nature, from the point of view of a philosophy of reality, is the character of the developing cosmic process. Ours is a Universe whose ultimate structure has given birth to and continuously supports

the world of inanimate things, the material Universe; whose inanimate structure has given birth to animate life; whose animate life has given birth to man and the things of the Spirit. It is a great world process—a process of which the highest products, so far as we can judge through our limited knowledge, are human souls at their best. If there be a Power or Being behind it, the intent of that Power seems revealed through the slow cosmic drift upwards, a development which is a scientific empirical fact quite independent of man's apprehension or man's co-operation.

The climax of that cosmic process, upon our planet, is discovered in a capacity which distinguishes men when they rise to their best, the capacity to recognize, to love and to serve immaterial and intangible realities to which we give the name values—truth, generosity, love, courage, beauty, goodness. Values, then, upon whose reality and significance most modern theistic theories have rested their case exclusively do not represent a wholly different order of reality from the facts of physics and biology with which science has been so largely preoccupied; they are organic to the world of Nature. Facts and values are aspects of one cosmic process. Values stand as at once the culmination and the meaning of the whole cosmic scheme; it appears as though it were to issue in them that all the rest exist. The sum of the matter is that the world of Nature with which the natural sciences are primarily concerned exists for and issues in, and is therefore organic to, delicate and intangible but supremely significant realities of which technical science is no longer able to furnish an adequate account. It is a Kingdom of values which is the destiny of the whole. It seems reasonable that it is here at the top rather than at the bottom, in the climax rather than in the beginnings, that there should be expected clearest light on whatever Power or Being or Reality

might be discovered behind the whole. Our most important light on God would be expected in the experience of values incarnate in human personality at its best.

The conception of God which Theism finds suggested by a study of Nature is of a Cosmic Mind purposing good who is the Creator of a steadily progressing world process which finds its culmination in the creation of free, intelligent, moral creators whom He invites to join Him in the further creation of a more ideal world.

Theism believes this to be a fair empirical rendering of the facts of Nature revealed by Science. But it is not to be thought that Nature alone justifies full theistic belief. Nor must it be suggested for one moment that Nature itself reveals Divine Providence or the full Divine Purpose. There is a great drift toward progress in Nature which justifies the assumption of Mind and Will and Purpose behind it; but Nature is not the nursemaid of the individual; nor is she the guardian of his specific needs and values. Theism wishes to be very clear at that point.

Nature on the large scale of history may be regarded as the instrument of man's moral and intellectual education; but that does not mean that we are bound to take each of nature's happenings as the exponent of a particular moral purpose. Contingency is written across the face of Nature. . . . Just such a world is better fitted to be a nurse of what is greatest in human character than any carefully adjusted scheme of moral discipline.<sup>1</sup>

Are we justified in saying that the imperfect and puzzling world that surrounds us is an unfit medium for the moral life—if by the moral life we mean the triumph of the spirit—or that it makes impossible the adoption of an ethical point of view in interpreting reality?<sup>2</sup>

(2) *Human Nature: Man.* It would be difficult to say whether Humanism or Theism is the more optimistic or pessimistic regarding human nature. Almost all shades of opinion are to be discovered within each position. Humanism at this point presents a strange paradox; at no

1. A. S. Pringle Pattison, *The Idea of God*.

2. W. R. Sorley, *Moral Values and the Idea of God*.

point is its logical inconsistency quite so great. Its debtorship to Naturalism and to the interpretation of personality through the new Psychology, Freudian and otherwise, often leads it to an exceedingly disheartening estimate of man's freedom and capacity. But wedded to this pessimism is frequently, one might almost say usually, a quite extraordinary Romanticism about the essential goodness and potentialities of the individual.

Theism falls under something of the same condemnation. Fundamentally, its view of human nature is dualistic and therefore, at first glance, pessimistic; but Theism, too, to a considerable degree, is the child of the Romantic Movement and this incurable romanticism has found encouragement in the high estimate of the ultimate capacities of the human spirit which is central in Christianity, tracing itself to the thought of Jesus himself. An uncritical and unintelligent Theism has accepted the Christian view of the ultimate destiny of man, while quite overlooking Christianity's conviction of the way by which that destiny is to be achieved.

The high significance which Theism attaches to human nature in its highest achievement cannot possibly be exaggerated. Indeed, so fundamental is this that Christian Theism at least finds in human personality at its best the most adequate insight into the nature of Reality itself. That is the meaning of the Christian doctrine of the Incarnation. It is its conviction that through human life at its best it is possible to know more of the ultimate truths of our world than in any other way. Christianity is an appeal to human life at its best against every other source of knowledge, every other evidence. Logically, that is not always convincing; it has never been so—"nonsense to the Greeks and a stumbling block to the Jews." But that is the contention of Christianity, none the less an argu-

ment in terms of the evidence of life. Against a natural order which often, and in many of its aspects, appears cruel, utterly callous to all that man holds most dear, Christianity points to human life at its best and says, "I trust the evidence of *this* rather than *that*." It is Christianity's final claim that, truer than the ablest formulae of the scientists, the profoundest speculations of the philosophers, is the pragmatic evidence of the fullest life. It is for this reason that it attaches supreme significance to the best life it knows.

But all this concerns human life *at its best*. Concerning original human nature, Theism's view is different. Indeed, there is not a little support for the contention that it is at precisely this point, in one's view of human nature rather than in one's interpretation of ultimate reality, in one's psychology rather than in one's metaphysics, that the crucial intellectual and practical issue of our day is to be found; the fundamental divergence between Humanism and Theism.

Humanism, following Naturalism on the one hand and Romanticism on the other, is fundamentally monistic in its interpretation of personality; Theism is characteristically dualistic. Of course, I do not suggest the crude dualism of much traditional theology. But it is the conviction of Theism, none the less, that original human nature is not in itself good. It cannot be expected to develop spontaneously and inevitably to the stature of full manhood if left to its natural course. It requires to be trained, disciplined, reborn, transformed. Whether one have in view the sharper dualism of Paul with his warfare of flesh and spirit or the gentler but no less clear dualism of Jesus with his "except ye be born again" and "he who would save his life must lose it," the testimony of Christian Theism is unanimous—original human nature requires the disciplines and resources of religious

consecration and faith to realize that high potentiality which it lies in man to achieve. And — strange paradox! — in this position Theism finds itself clearly in affiliation with Classical Humanism *against* both Naturalism and popular Religious Humanism.

(3) *God.* The Theistic view of God has already been suggested. He is thought of as a Living, Objective Cosmic Reality. He is regarded as the ultimate ground of the order of Nature, whose Purpose for the cosmic order can be described in the slow, tedious upward drift of history; but Nature does not reveal him completely. He is the ground of the values which stand at the summit of cosmic evolution. He is the guarantor of the permanence of those values. His Purpose is the will to good of men which has as its ultimate end the winning of men into communion and partnership with himself. He is thought of as personal because it is personality standing near the climax of the creative process which furnishes the clearest and most adequate clue to his nature. He cannot be less than the best of that creation; he must be in some sense personal, and more. "If we err in speaking of God as personal we err not that we say too much but that we say too little; and if we err in calling him 'Father,' we judge that we err less grievously than if we called him anything else." He is believed to be self-limited, by the impersonal character of the natural order and, more important, by the gift of genuine if limited freedom to men. Relationship with him is a personal fellowship of communion and of co-operation. He is best thought of as one who "stands at the door" of human life and knocks. And the relation into which he invites men is one of conscious partnership in the toil-bought building of a better world.

### III

It remains to add a brief word about the values and the weaknesses of Theism.

#### THE VALUES OF THEISM

(1) It presses man's desire for understanding through to an incomplete but satisfying conclusion. It neither begs the intellectual problem nor concludes it in agnosticism. It is not claimed that all the problems are solved; it is claimed that sufficient evidence is discovered to justify belief in the fundamental unity, purpose and goodness of life's experience, and so to release men's energies fully in the practical conquest of evil and realization of a Kingdom of Values. Not merely intellectual satisfaction, but also the poise, unity, strength and optimism which assurance of the meaningfulness of existence should bring is believed to result from such conviction.

(2) It furnishes perspective, lifting men's attention beyond a too intense preoccupation with the minutia of human concern, setting men's interests and man's destiny against large horizons, so guarding against shortened perspective and practical frustration and assuring greater wisdom, patience and faith.

(3) It proposes, for the enlistment of man's energies, a Cause greater than even his highest human concerns; and, in the service of that Cause, a sense of worth and an assurance of comradeship greater than human fellowship can afford.

(4) It promises to man a completion for each of the major aspects of his life's higher outreach and for his life as a whole:

For his mind, bent upon its most difficult and honest quest for truth, seeking if it may find in Reality outside of it something to correspond to the unity and purpose which it dimly feels within its own consciousness, it presents an *intelligence*, which gives to the world its order, its dependability, its progress, which

makes the world intelligible to man at all and which guarantees that kind of an environment without which his mind must be completely baffled and his highest purposes frustrated.

For his appreciations, reaching forth for the fullest experience of beauty, the highest expression of beauty, it affords a *realization* greater than any human prototype or his own highest anticipations.

For his purposes, responding to need or challenge or opportunity, and giving themselves beyond any dictate of caution or self-interest, it promises a sense of *comradeship* in life's noblest effort and needed strength in life's struggle.

For his whole life, seeking to respond most completely to the higher ranges of appeal within it and without, it offers a *fellowship* which distance or change or the ebb and flow of human circumstance cannot destroy.

#### THE WEAKNESSES OF THEISM

The weaknesses of Theism are only too well known. And they are very real. For the most part, they spring from false exaggerations of certain aspects of Theistic belief or from exclusive emphasis upon one or the other side of what seem to be permanent paradoxes.

(1) The Theistic insistence upon seeing the affairs of life in the broadest possible perspective and against a trans-earthly background frequently leads to other worldliness and blindness to immediate social needs and tasks.

(2) The Theistic experience of cosmic support for weakness encourages man's inveterate longing to lean. Religion becomes a retreat instead of an enterprise; God is a refuge for escape from the unpleasant, instead of a comrade in the conquest of the unpleasant. God will do it; man lies down on the job.

(3) The Theistic certainty of the reality of God without precise and complete understanding of the ways of God's working gives excuse for magic, super-

stition and all the weird and strange aberrations which disfigure the fringes of religion's main stream.

(4) But the most serious weakness of Theism is that its basic conviction is always held somewhat beyond complete and wholly satisfying proof.

There is evidence for God in the order and beauty and progress of Nature, evidence which at times seems almost incontrovertible. The Universe does point to God. But it does not point unmistakably to the God religious experience needs. And its evidence is never unqualified, never wholly convincing. Just when we are most secure, some instance of the stark cruelty or impersonality of Nature, or, more probably, some peculiarly flagrant instance of the injustice of life thrusts itself upon us. And belief is overlaid with great question marks. The evidence for God is great; it is never wholly convincing.

There is light to be discovered on the injustice and disappointments and frustrations which life thrusts upon us—the instances of evil which are so difficult to understand and more difficult to endure. Sit down quietly with the facts, seek perspective, a whole view of things, and it is possible to see why many of these things must be. But the explanation is never wholly satisfying. It tells us why, in a world which is a training ground for human character, there must be the possibility of intense suffering, of rank injustice, why some must pay the price for wrongs for which they have no responsibility. But that does not make life one bit more reasonable for this and that person who suffers. It solves the problem of the Universe but not of the individual. And, even when explanation has done its best, there remains an uncatalogued residuum to tantalize the honest mind and harry the sensitive spirit. There is light; but no clear vision. The evidence is persuasive, but never wholly satisfying.



And, when we face the supreme mystery of existence and see one whom we value highly pass beyond this life, here, too, the evidence for the life beyond is not wanting. There is much of it. But, to the sensitive or acute mind, there are very serious difficulties. The proof is persuasive, but it is far, far from complete. At the last word, if we believe in immortality, we move out not in spite of proof, but beyond proof.

In this sense, religion is inevitably, incurably irrational. But it is also consciously, deliberately, convincingly irrational. It believes that there are rational reasons why any true religion must of necessity be so.

Our present-day intellectualists are crying for a rational religion, a religious belief clearly deducible from the obvious facts of experience. Naïve Christianity has often claimed to furnish that. Profound religion has seldom made that claim. With regard to the facts of evil, the late Baron von Hugel once said:

Christianity does not profess to explain evil. It cannot do so. No one can do so. Christianity has done two things greater and more profound. It has immensely deepened the fact, the reality, the awful potency of sorrow and pain. And it has immensely increased man's capacity to utilize and transform evil. It has given to souls the faith and strength to grasp life's nettle.

Religion makes no claims for the obvious rationality of life. It faces frankly life's apparent irrationality; or, at least, the apparent impartial indifference of the Universe to the soul's deepest moral concerns. It appeals from an apparent irrationality to what it conceives to be a higher though less obvious rationality, an order of things which must appear irrational in order that character may be self-achieved and faith genuine. It appeals to its insight that a truly moral world must be so.

For a world which meted out even-handed justice would be a world in which virtue and prudence would be identical;

and, therefore, a world unsuited for the achievement of character. A world in which God stood at the street corners of life as obvious as the nose on one's face would be a world in which religious belief would be equivalent to worldly wisdom; therefore, a world ill-suited for the making of true religion. To that degree, our world must be irrational.

Ours is a world in which thorough assurance of its reasonableness is possible only for those who strive to prove it reasonable, only in the living experience of that attempt. Ours is the kind of world in which vital religion is achieved only through faith. And, if at times, our passion for realism, our logical faculties, raise protest against the apparent unreasonableness of such a world, they are silenced by the central temper of our spirits which recognize that it is in precisely such a world that we would choose to live. Only in such a world can courage achieve character and faith make belief secure.

Theism is, therefore, in the last analysis through and through pragmatic. For what final evidence can we accept as to the ultimate goodness of the Universe? What is an adequate test? Surely, what it does to those whom we recognize as its noblest spirits. To believe in the goodness of God and His world, we do not require to believe in a natural order which metes out even-measured justice to all men. We require to believe in a world where the noblest men can achieve freedom and triumph of spirit over all even-handed justice and nice rewards. We need to discover a world where the bravest souls win the noblest character and the deepest realization within their own consciousness of the victory over life. Such a world is ours. Theism is intuitive in its origin, rational and empirical in its development, pragmatic in its final verification.



## Some Implications of Humanism\*

ERNEST CALDECOTT

*Minister, First Unitarian Society, Schenectady, New York*

IS THERE ANYTHING helpful for religious education in Humanism? I believe there is. Two of the major principles of pedagogy are that *children* are to be taught rather than subjects, and that the young shall learn as much as possible of what they are likely to carry over into adult life. Another important factor to be kept in mind is that it is children who are being taught and not adults. Subject matter thus becomes the stimuli by means of which it is proposed to evoke responses. Teachers are obligated to study the child's nature and his environment with a view to selecting that which will most appropriately stimulate him. In religious education, then, we think of God and the Bible as the stimuli or subject-matter and we have to decide whether such ideas will evoke the responses desired and whether such thoughts are likely to be so evaluated in later life. Take, for example, the question of miracles. Wonder-working naturally arouses the interest of a child. No teacher could possibly vie with a conjuror. Would it be good to teach the pupil that miracles actually did take place when we know full well that such views will go along with fairy tales in adult life? To arouse the imagination is one thing; to teach an unreality as eternally true is quite another. Add to this the fact that very little about God or the Bible can interest a child, and the possi-

ble implications of Humanism for religious education become apparent.

This paper will set forth a two-fold purpose for discussion. First, that religious education is for the purpose of guidance in an evaluation of life; second, that it is for guidance in the proper development of social relations.

On every hand there is need for inculcating attitudes and values. In terms of the pedagogical principles already laid down, the function of the teacher is to assist the learner to find his way in life. This, while not easy to do, is not as difficult as is supposed. Children have inquiring natures and are constantly asking questions. Their queries do not involve what it means to an adult, but form the basis of that evaluation which is so fundamental in later life.

In order to be concrete, let us take the three ideas still prevailing in religion—God, worship and prayer. I believe it is positively harmful to teach the existence of a personal God. A reflecting child will soon meet the actual conditions of life and ponder over a deity whose forces sweep good men and their labors to naught. He will come to the conclusion that he has been deceived. It is highly probable that much of the discontent now existing is due to misinformation on this score which produces rebellion, or entire neglect which results in adults without the rudiments of a philosophy of living.

Under a Humanist conception, if it seems advisable to continue the use of

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the word "God" (and there is much argument for its retention, to say nothing of the refusal to allow other people to have copyrights on words which have no obviously exact meaning), it can be employed as a poetic expression for the sum total of all reality, including what man knows and what he does not know, the latter being infinitely greater than the former. There may be an objective Entity responsible for all that is, but, using inference from known facts, we feel bound to consider deity as impersonal and devoid of moral properties. The "Heavenly Father" idea is beautiful wishful thinking. I know of no one believing himself to be in rapport with the divine whose experience cannot be interpreted on psychological grounds. The contentment which mysticism brings can be produced by other stimuli which can have a desirable social effect scarcely ever existing in the former. Anyone who has carefully observed a scientist pursue his work for the pure love of it and knows what that work will do in relieving human drudgery understands the satisfaction accruing to such a person. Is there not more sainthood here than in those undoubtedly sincere persons who withdrew themselves from the world with an austerity and a severity which might better have been put to a humane social purpose?

Now the point of view given to us by our scientific world is that from which we must make evaluations. It is useless to give the child the Bible while we ourselves read the latest theory of electrons. Truth can be presented attractively and there is no need to camouflage outworn notions either for fear the original explanations will send the young into revolt or that if we should tell them what we understand to be truth, it would drive them to a moral perdition. Human nature is far more trustworthy than that.

The phenomena of nature, the actual

happenings of universal existence, taught in terms of child intelligence, will lead to tentative inferences which will not predispose the young mind to views which will later be discarded. As any idea of God held today is an evolution from crude notions of the past, so there is no need to be abashed that the newer concept of worship is discounted because of its ancestry. In fact, the changed method of laying foundations for a future philosophy should give virility and ardor to human life. Certainly it changes the whole basis of religion. In a day when nature held so much terror for man the highest values were in the unseen. Worship consisted in adoration of that which was beyond the veil. Today, however, the spirit of reverence can be engendered by means of the romantic facts in astronomy, geology, biology and the other sciences. The entrancing stories of fact are far more alluring than the fancies of our fathers. The feeling that persons, places and things are sacred can put the child into a worshipful mood without his having ideas of infinity which are going to cause him trouble all his days.

Prayer becomes the articulation of the sentiments of gratitude and of remorse, both of which can be felt without reference to a deity who is supposed to be the direct cause of fortunate conditions and whose moral dignity is outraged by our wrongdoings. The pre-adolescent cannot possibly need other than good human adults as his protectors and when they are lacking he is utterly without aid. It is belittling the whole elevated subject to suggest that if one thing goes a "substitute" must be found. Only the hapless ask "What do you give in the place of what you take away?" Obviously, if you take away a falsehood you have already rendered a man a service. The question goes further, even into ethics. It smacks of the not yet grown up men who insist upon having their 8 per cent before in-

vesting because they have no more learned the joy of work and service than a child delights in washing his neck. When a child so sees life that he desires to live well, when he aspires to helpfulness and when he feels badly for wrong done to another, either as an act or as an omission, that child prays. For my part, I have no hesitation in declaring that he prays better because he has not been taught to believe that there is a waiting ear and a watching eye, but believes that a Reality is actually there consisting of all the best attributes man ever devised. With this conception, the idea of "substitutes" has no validity whatever. We have none for the devil, nor for miracles; natural explanations suffice. Why ask for a Being to take the place of one who seems now not to have existence? The power responsible for all that is no more needs capital letters than good wine needs brush or a lily needs paint. The truth in terms of the child's comprehension will afford an evaluation sufficient for today and whose substance can be carried over into adult life tomorrow.

It remains only in this section to call attention to the two chief factors in the production of such inspired living, although in an exhaustive work it would be important to develop the thought most carefully. I refer to the teacher and the esthetic. The real value in religious education lies not in the actual body of facts carried over the years, nor in the injunctions received, but in the total impression of personality and of atmosphere. The life of one consecrated man impinging upon a child, without pious preachments, will do more for character and vision than any information imaginable on so-called religious subjects. Also, if the atmosphere of persons and of places are such as conduce to repose and confidence and if there is a quiet beauty about the room and general surroundings, that memory will do much to keep a young

person emotionally attached to religion until the time arrives for more mature reflection which gives the *raison d'être* for existence. Subject-matter becomes relatively unimportant. Geology with the right man contains far more inspiration than Biblical studies in the hands of one who does not favorably impress children.

We turn now to the second of the aspects of the subject under discussion, that of guidance in the proper development of social relations. We are here necessarily committed to an ethical program, for which the child has a working basis ready. Having a gregarious nature, the problem is that of relating his inherent properties to the most important art of living with others. If we have half an eye to see the great issues at stake in civilization, we must recognize the necessity of straining every moral nerve to their successful working out. Our practices are not inferior to those of our ancestors, but the conditions of life are such that finer ethical living is needed than was required of those who lived before us. Yet it is at this very point that fear is apt to take hold of us. We know that men in the pulpit are in less danger from theological liberalism than from sociological. The test of orthodoxy is much more nearly "do you believe in capitalism?" than in "do you believe in God?" Are we to permit our children to grow up with the ethico-economic concept prevailing today? For example, at the present writing we are informed about huge sums, amounting in each instance to well over a quarter of a million dollars, expended by candidates in an effort to get elected against opponents in their own party. We are told of a man who has settled a million dollars on his wife while the lady proceeds to a well-known place in the states with a retinue of servants to obtain a divorce which she could not secure in her own state but which will be recognized as valid when she returns

with another husband. Is it not pertinent to ask where all this money came from, who worked for it? Are we to allow our children to grow up with the idea that as long as they play the game openly there is no higher law to govern wealth than that business shall make it and that scholars shall live in relative poverty? Are we to let the practice go on without mention to the young that wealthy men receive college degrees for no other reason than that they gave large sums of money? And shall we ask no questions as to how they got it?

Take the problem of our international relations. Are we to assume that the present situation cannot be improved except by the slow processes of unaided nature? We and our fathers before us should feel abashed in the presence of our progeny in that we brought them into a world where we had made so little effort to tackle the unsolved problems of humanity. How are we going to explain ourselves in the face of what took place in 1914? We have been very complacent about all this in the church school, with rarely a hint as to what produces conflict and what may allay it, except to quote the Golden Rule. A passionate love for our children should impel us to seek ways and means of approaching the young with such facts and principles as are likely to develop an economic morality and a sense of justice fitting the times. At present we are as much in fear of the money barons as men used to be of kings and potentates.

The most crying need in religious education today is ethics. The child needs guidance in his conduct problems. His ego sticks out all over him unless he is one of those unfortunates born to be ruled. Yet he must learn to integrate his life with others, co-operate, sacrifice and do many things which his raw nature rebels against. This means that we must

ransack all that is interesting and pertinent in history, the home, the playground and elsewhere, and place the young in situations for experience so that a successful social order may ensue.

It is no small affair to assist pupils to relate their ego-centered natures with socio-centered necessities. Yet, utilizing the factor of gregariousness, this can be done, at the same time allowing ample room for the development of individual qualities. To do this we must go outside the church school building since far more opportunities are presented for the purposes mentioned above than can be reproduced within the building, especially since the latter surroundings are rather artificial. It has long been recognized that the corner lot and the home are far more potent factors in character making than the church school. We have had a pious hope that by an hour once a week we could teach religion. Now we discover that religion and irreligion alike exist wherever we are.

It has been asked "Why a church school at all?" My answer is that it provides the nucleus for doing some of the things outlined here. The public school is not in a position to do it since, for the most part, the desideratum called for runs athwart the prejudices of parents. And church schools that are other than liberal still give instruction in the things which violate our first principles, teaching ideas that will be discarded in adulthood.

We are gaining experience in a very expensive way. Many have given up in despair. It seems to me that some such program as that outlined here would be in keeping with the world of fact and social ideal. It would stir up confidence in each other and set us forward on a new path with hope and determination. It would give us a reason for existence without which no man can be at peace with himself and the world.

## The International Council of Religious Education: An Appraisal

WILLIAM CLAYTON BOWER

*Professor of Religious Education, University of Chicago*

WITH ITS CONVENTION at Toronto in June, the International Council of Religious Education completed its second quadrennium. This period has afforded the Council time for the formulation of its objectives and functions, for the setting up of its organization and procedures and for the achievement of a body of measurable results. In the light of this quadrennium of history, it is possible to make some appraisal of the contributions of the Council as an educational enterprise.

The Council is an overt expression of a new stage in the development of religious education. Up to the beginning of the present century, the chiefly significant developments in religious education were the results of denominational effort. With the opening of the present century, however, religious education in the modern church began increasingly to assume co-operative aspects. It has become increasingly clear that in its setting in the present scene, religious education is a process more complex and nationally significant than can possibly be carried on by any one of the Protestant communions or by all of them operating separately. Under denominational leadership religious education was focused primarily upon dissipated Protestant groups. More and more, current religious education is being focused upon the total needs of the child, youth and adult life of the total community. No doubt the several denomina-

tions will continue to make their contributions to religious education, particularly in the direction of intensive promotion and the cultivation of intense loyalties. But it would appear that the new demands of modern life upon the educational program of the Protestant churches will be met by co-operative Protestant effort. It is to this end that the Council primarily directs its efforts. It conceives of itself as the Evangelical Protestant churches operating co-operatively in the field of religious education.

It is, furthermore, of educational significance that the Council is seeking, as a matter of settled policy, to derive its ideals and programs from the felt needs of its constituent groups. In this way the Council's program proceeds within *the process* of educational activity that is actually under way in the co-operating groups. The Council sees its function in terms of discovering these needs and of serving as a center of organization through which the purposes and resources of the forty-six co-operating communions may be made available to each co-operating body, rather than as an authoritative super-organization formulating programs and handing them down for execution.

In this connection it is significant educationally that the Council works within the actual educational operation as it is carried on by the co-operating Evangelical Protestant churches. This means that it is concerned with educational theory,



curriculum, method, supervision, administration and programs that arise out of and affect the practice of the churches. In this respect the Council differs fundamentally from such an organization as the Religious Education Association which is concerned primarily with a review and evaluation of educational theory and techniques, with the exchange of widely different opinions through its magazine and convention programs and with its inclusion of every religious group represented in American life—Catholics, Jews and Protestants. This difference is well illustrated in the widely differing types of conventions held by these two bodies. The convention of the International Council is concerned primarily with an analysis and an appraisal of specific programs and techniques actually under way in the churches and with the formulation of policies of specific improvement in these operations. On the other hand, such a body as the Religious Education Association attacks the fundamental problems of religion and subjects to criticism and evaluation various theories and operations in the field of character and religious education, from every possible religious viewpoint, without any immediate consideration of the practical outcome of its discussions in terms of specific programs of action. This fact, it is obvious, exercises, as it should do, a conservative influence upon certain aspects of the Council's work. It is the function of the Council to work within the range of interests of its constituent groups in such a way that its leadership will be practically effective. This means that there are different types of educational needs to be met in different areas of the life of the churches. This the Council attempts to do, as in the field of curricula for example, by offering at least four different types of curricula—Uniform Lessons, Group Graded Lessons, Closely Graded Lessons and the

new International Curriculum of Religious Education.

Thus, in certain areas of its work, the Council operates on a very conservative educational basis. On the other hand, in its work in connection with the new International Curriculum of Religious Education, the Council has whole-heartedly adopted the most progressive results of modern education. In this area, it bases its programs and curricula upon the experiences and needs of persons and groups and seeks to organize the resources available in the Bible, the historical Christian experience and the spiritual products of culture in helping growing persons to interpret life religiously and to bring spiritual control into their experience. To this end, age-group committees, consisting of large numbers of workers with children, youth and adults, are seeking to discover the actual situations which people face in the modern world, to discover and organize resources for finding the issues involved in these situations, and to discover and organize the available spiritual resources for helping people to develop in Christian ways. No more progressive educational ground has been taken by any modern group, religious or secular. This attitude of the Council appears to be a prophecy of a new and significant development in modern religious education as carried on by the Protestant churches. In addition to these age-groups there are Professional Advisory Sections co-operating with the Educational Commission of the Council in which groups working in fields of particular interest share their ideals and purposes, assess their experience and suggest to the Council more fruitful ways of carrying forward work in their respective fields.

In keeping with this policy, the Council has whole-heartedly committed itself, both in organization and procedure, to the use of the scientific method. It has



established a Bureau of Research for the scientific study of basic educational problems. It is conducting experimentation and using measurements for testing the results of its techniques. It has projected a nation-wide survey of its whole program of week-day religious education.

Something of the extension of the educational work of the Council is suggested by the creation of a new Committee on Week-day Religious Education, composed of public school educators as well as religious educators. This committee has projected a conference of leading public school educators and leading religious educators to face together the total problem of the education of the American child with a view to discovering the functions of religious and secular education in the total educational process. It has, as suggested above, also projected a nation-wide survey of week-day religious education, particularly with reference to the relation of the church and state in the total educational process. In this way the churches are viewing their task as a part of the whole educational operation in its present American setting.

Something of the educational ideals of

the Council is symbolized by its Toronto convention. In addition to platform addresses, which dealt in a large measure with fundamental educational issues, the convention divided into small groups under competent leaders for intensive study of the educational problems which the churches face. Out of these seminar groups, a Committee on Findings brought a program projected on the basis of the next four years. In this program specific policies were set up on a rough time sequence with a view to reaching measurable results by the time of the next quadrennial convention.

It will thus be seen that, under whatever limitations the Council must do its work, it is engaged in a highly significant educational undertaking, in which the Evangelical Protestant churches are consciously facing together their common educational responsibility in contemporary American life. The first two quadrennia would seem to indicate that the Church, awakening to its educational responsibility, is in a position to embody the soundest results of modern educational procedure into its evolving program.



## RECENT BOOKS

*The Psychology of Adolescence.* By FOWLER D. BROOKS. Boston: Houghton, Mifflin, 1929. Pp. 664. \$3.00.

At last a psychology of adolescence based on factual knowledge! Here is a volume that merits a place with Hall's monumental volumes on *Adolescence*, as marking epochs in the advance of our thinking and knowledge about adolescence. And with this volume most of our traditional assumptions concerning adolescence are either challenged or shattered.

Central in our conventional and current thinking in this field of psychology have been such assumptions as these: (1) The biological and physical changes at pubescence precede and are responsible for the many changes which take place in the mental, social and emotional life of the adolescent. (2) During adolescence distinctly new attitudes, habits and characteristics—a new self—emerge. (3) Adolescence, above all other periods of development, is a time of crucial importance in determining life decisions and habits. (4) "Gang" membership is an instinctive and therefore natural accompaniment of adolescence for a boy. The last of these four assumptions was dissipated by Thrasher in his book *The Gang*. A wealth of factual material is assembled by Brooks to show that the other three notions are either as yet unproven or fallacious.

The book is not the result of one particular study. Rather, it assembles and organizes the results of hundreds of investigations of various aspects of adolescent life and development since the beginning of the century. Impressions

and inferences from individual cases give way to data secured through careful observation and more accurate measurement. The book covers its field in a comprehensive way, dealing with physical, motor, mental, moral, emotional, religious and personality growth during adolescent and pre-adolescent years. Several chapters on the adolescent personality embody recent developments in mental hygiene and other fields which contribute to our understanding of personality and should be of particular interest to religious educators.

The author does not stop with the description and analysis so often characteristic of the objective psychologist. The last three chapters which are devoted to the education and "control" of adolescent behavior should possess large constructive value. What is probably the most complete bibliography published on this subject is given at the end of each of the eighteen chapters.

Two limitations seem evident to the reviewer. For many readers, the outstanding limitation of the volume will be the paucity of material on the social factors, motives and situations conditioning adolescent development. The point of view and data of social psychology as represented by such books as Boorman's *Developing Personality in Boys*, and Thrasher's *The Gang*, are missing here.

The most disappointing section in the book, for students of religion and religious education, is that dealing with religion. The point of view is essentially the theological or ideological one; the materials are more theoretical than factual; the sources, in the main, are old (50 per

cent of the references antedate the present decade, while 86 per cent of the references on personality came from the present decade); the statements lack the cautious and critical attitude which is generally characteristic of the volume. There is apparent little or no understanding of recent work in the scientific study of religion and of the newer developments in religious education.

We hope this statement may be an appetite sharpener rather than a review of the book. In the judgment of the writer, any teacher, religious educator or parent, related to adolescent boys or girls, will find the book eminently worth reading for the following reasons: (1) Understanding of and insight into the impulses, desires, needs, capacities, and other personality elements of the adolescent are the fundamental factors in an effective educational leadership. Educational method and technique with all of their significances are incidental to the development of particular persons. There may even be some danger that we shall stress educational methods at the expense of a more complete knowledge of the adolescent person. What we need, of course, is more emphasis on both. (2) The material in this volume is really basic. Old views should not be discarded in favor of new ones without substantial evidence for the change being presented. This demands close reading and evaluation. (3) It is the best single psychology of adolescence available, though there are still many problems calling for further study. The book should be supplemented, of course, by others like those mentioned above, and such books as Hollingworth's and Williams', whose interpretations of adolescence are essential for understanding in any meaningful way the fundamental significance of adolescent development.

The book is published as a textbook in the Riverside series and is written in a very readable style.

HEDLEY S. DIMOCK

Y. M. C. A. College

*Objectives in Religious Education.* By PAUL H. VIETH. New York: Harper & Brothers, 1930. Pp. 330. \$2.50.

Any effective educational process presupposes an awareness of ends to be sought. In their absence no sound methodology is possible. A method is based on a starting point and a goal—the learner, and what he is to become.

The movement of religious education has lacked, and even now lacks for definitely established ends and a valid methodology. A contribution to the establishment of both is made by Mr. Veith in this volume which brings together diverse viewpoints as to (1) what religious education is, and (2) what its ends are.

As to the first point: religious education is

Not to aggravate the separation between religion and secular education, but to give more explicit expression to the religious spirit which is in all education, and to provide for such sectarian interpretations as may be necessary and desirable. (page 7)

The line of separation between secular and religious education is exactly where one makes it. Many a public school is doing a distinctly religious piece of work; many churches and Sunday Schools are doing much less. When either or both deal with basic values, relating them to a Supreme Being, adjusting the individual to a universe in which values are regarded as paramount, a religious end is served.

There is then no discontinuity between the religious and secular.

Religious education is related in kind to the process of education in general. . . .

In so far as general education sets complete living as its major objective, and includes religious interests and values in its definition of complete living, it has opened the way for making a place in its scheme of things for religious education. (page 5)

Religious education embraces the whole of education, and the specifically religious school but adds emphasis and quality to what is already going forward wherever the educational function is being performed. Religion is concerned with all of life's values, and any education dealing with life is potentially religious. (page 6)

To discover the objectives resort is made to the frequently employed technique of compiling them from the litera-

ture produced by leaders in the field, in this case both religious and secular. In their selection and interpretation there is thus injected the personal bias of the compiler, and this Mr. Vieth admits. On the other hand, he recognizes the need for convincing movements in this direction and regards the results brought together only "as a springboard to launch new studies through which a more satisfactory statement of objections may be formulated." (page 91)

Thus proceeding, there are extracted from the literature of some dozen writers, seven major objectives, each of which is supported by subsidiaries—some thirty-five in all.

These major aims are, in order: (1) the establishment of a personal relationship between the individual and God, (2) an understanding and appreciation of the personality and teachings of Christ, (3) the development of Christ-like character, (4) the development of the ability and disposition to participate in a social order based on the fatherhood of God and brotherhood of man, (5) the elaboration of a life-philosophy embodying a Christian interpretation of life and the universe, (6) the development of an ability and disposition to participate in the organized society of Christians—the church; and (7) to effect in the individual an assimilation of the best religious experiences of the race.

Discussion of these ends, betrays a balanced sense of values. There is an emphasis upon education as involving personal and social outcomes, religion as contacting the individual with God as the source of power, and religious education as a means of promoting the achievement of the highest values to both individual and society. Further, there is an acceptance of the conviction that ends as such are not forever fixed. Provision for progress through experience is essential. If the objectives in process of working out yield such, then they are valid; if not, then they are useless.

The significance of a book such as this lies in the fact that it calls attention to a great need—a clarification of what it is the educational process should be made to do. There is no doubt as to the power of controlled and directed experience in producing character of desirable sorts; there is less doubt as to the need for elevating the ethical and spiritual forces of man and society. If the church is to advance to its high calling of being in reality the spiritual leader of men in society it must definitely understand what it seeks to do, and, more difficult by far, how it shall do these things.

The title is too inclusive. It would better be: "The Objectives for a Christian Religious Education." To any follower of the Nazarene the objectives formulated would doubtless be acceptable, although wide differences would be manifested as to which should receive major emphasis. Some would stress the personal, mystical relation of man to his Maker, while others would seek to form society and its institutions on the pattern of universal brotherhood and a common Fatherhood. This is always the difficulty when a multiplicity of ends are set up. To maintain a balance of true values is difficult. However, one must admit that to make a beginning and to do something in a tangled situation is eminently worthy of commendation.

RALPH E. WAGER  
Emory University

*Character Education by State and Church.* By HAROLD S. TUTTLE. New York: The Abingdon Press, 1930. Pp. 164.

This is a timely and useful volume. The titles of the chapters give a very good account of the book. I. The Problem; II. Interest in Religion Revives; III. Progressive Readjustments; IV. Character Training in the Public Schools; V. Utilizing School Experiences; VI. The Limitations of Character Education; VII. The Unique Contribution of Religion; VIII. Religious Materials in the Public

Schools; IX. School Credit for Outside Study; X. A Week-Day Religious School Movement; XI. Testing the Results of Religious Education; XII. Effective Cooperation; Bibliography.

The style is clear and effective, and the field fairly well covered. The book gives a good account of what is going on in the field of character education along with many discerning comments on values. It would be a more useful volume for practical purposes if instead of an account *about* character education it were a presentation of what is going on in particular places by means of programs and procedures. But this would no doubt have taken the volume out of the class "monograph." It seems to me there is an unfortunate omission in failure to report the Superintendence *Sixth Yearbook* since this yearbook reformulated the objectives of American education and stated the fourth objective as "the development of an understanding and appreciation of the force of law and love operating universally" and indicated in their discussion that they meant this to open the way for religious education in the public schools. There are a number of references to religious education but it occurs to me that the Religious Education Association might have been a treatment since it is that association that has stimulated and directed many of the studies in character education. The author quotes very approvingly from Coe's *Social Theory of Religious Education* and it would have added to the effectiveness of the account if he had included Coe's recent book on *What Is Christian Education?*

In the main the book is both accurate and adequate in the treatment of the topics. In spite of the omissions it is a book for educators and religionists to use to stimulate their interest and effort in this great task of character education.

CHARLES E. RUGH

University of California

*The Child's Approach to Religion.* By H. W. Fox. New York: Richard R. Smith, 1930. \$1.00.

A bachelor parson in Liverpool has written one of the most practically helpful little books for Christian parents which has appeared in recent years on the child and religion. The book takes the form of a series of letters to the parents of Ian on how to teach their son regarding Jesus, God, Prayer, the Cross, the Hereafter, Miracles and Parables, and the Old Testament.

The style is conversational and the content simple enough for the rank and file of parents. Dr. Fox breathes into the book a pleasing atmosphere of modesty and tolerance. It is not the result of a careful experimental approach to the subject but is a collection of common sense conclusions to which this minister has come as the result of his own experience, colored by a genuine camaraderie with children which he evidently enjoys. It is rather surprising that there is no hint anywhere in the book regarding the age of this imaginary Ian. So far as I recall there is but one reference in the entire book to definite sayings, questions or reactions of children in regard to the subjects with which he is dealing. The vagueness of some of his suggestions seems almost naïve. For example, "You will know far better than I can when Ian begins to be interested in stories, but that will be the moment when you can teach him about Jesus."

Dr. Fox's point of view is distinctly Christian. He thinks in the language of historical Christianity—using such terms as sin, salvation, Saviour, God in Christ, Christ died for our sins, etc. His interpretation of these terms, however, is liberal, and with Ian he would not use these terms for "sometime yet to come." He even advocates delaying introducing the child to God and cautions against the use of the term "Father" "as applied to God, since it may cause a confusion of

ideas." Dr. Fox is fortunately more concerned that Ian should be able to begin with ideas he can appreciate—ideas which may be stepping-stones to large ideas, rather than that he should be given words. Dr. Fox says some very sensible things about the use with children of the Christmas and other miracle stories, also concerning the stories of Jesus' death and resurrection. He definitely considers a few Old Testament stories and suggests his method of telling them to children. Notwithstanding his own conception of Jesus, Dr. Fox emphasizes that for children Jesus should be kept distinctly on the "human map."

His chapter on prayer is the best of all. His suggestions regarding the idea of God leave much to be desired. But who has ever dealt consistently and satisfactorily with this theme, especially when considering the introduction of the idea to children? God as "our good impulses" and God as "an invisible companion" psychology must challenge.

If not taken too seriously the book is well worth wide use. Dr. Fox has recorded his suggestions in a forthright manner and wishes them to be taken for what they are worth and no more. "You will have many years, I hope," he writes in the final chapter, "in which you will be teaching Ian; in which as you and he grow older, you will be learning together and in which you will share with him and he with you your discoveries about God." Earlier in the book he writes, "Create and keep in Ian's mind a sense of wonder. Let him know that there are things which neither you nor he can understand." In this fine spirit Dr. Fox has made a very practical contribution which should prove helpful to many Christian parents and teachers.

SOPHIA LYON FAHS

Union Theological Seminary

*Social Control of the Mentally Deficient.*

By STANLEY POWELL DAVIES. Foreword by Frankwood E. Williams. New

York: Thomas Y. Crowell Co., 1930. Pp. 389.

In this book a sociologist reviews the changing attitude toward feeble-mindedness and the accompanying changes in methods of supervision and control. The opening discussion points out the fallacy of basing a diagnosis of feeble-mindedness upon mental tests alone, without consideration for the social competence of the person.

The scientific study of feeble-mindedness began early in the nineteenth century. Popular interest was not awakened until the beginning of the twentieth century, however, when the growing use of intelligence tests led to the discovery that there were in the general population many people who ranked as morons or borderline cases. In the public eye, the feeble-minded person became a "menace." Studies of defective families led to the fixed belief that the way to limit the feeble-minded population was through control of feeble-minded persons so that they should not produce children. Segregation and sterilization were advocated and many states passed laws providing for sterilization of certain classes of people. More recent studies reveal, however, that feeble-mindedness rarely is as specific a defect as was earlier assumed, but can be broken up into smaller traits. Thus, unless both parents have the same defective traits, there is no assurance that their children will be feeble-minded. In the light of these changing concepts of heredity, the earlier hypothesis that feeble-mindedness should be controlled through eugenics has not been supported.

Recent studies have demonstrated also that feeble-minded persons are not necessarily a social menace. Hence there has been a shift from the policy of life long segregation to a policy of careful training in order that certain types of feeble-minded persons may return to the community. This policy means that responsibility cannot be shifted wholly upon in-



stitutions, but that the community institutions must accept a share of the responsibility.

RUTH SHONLE CAVAN

Rockford, Illinois

*Counseling the College Student.* By HELEN D. BRAGDON. Cambridge: Harvard University Press, 1929. \$2.50.

Two tendencies in higher education are developing side by side at the same time—large classes, at least in many universities, and an increasing attention to the individual student. This book is a critical survey analysis of counseling, the new name being given to the latter of these emphases.

While attention to the individual student is not new in educational circles, certainly the scientific study of student counseling and the utilization in it of the recent advances in psychology, mental hygiene, psychiatry, sociology, education, is new. The author shows the complexity of the task of guiding individual students and the variety of agencies in a college that are now doing something about it. It is interesting, too, to note the variety of departments or specialties offering to "adopt the new baby."

The author analyzes actual counseling, whether by tests and measurements or interviews, to discover its constituent elements, both from the standpoint of problems of students and the possible responses to these problems by those doing the counseling. While the study is based upon a rather small number of actual cases, it seems that the results obtained will prove fairly reliable.

This same diagnosis of the counseling situation is wholesome and valuable. The revelation, however, that each new specialist—psychologist, psychiatrist, sociologist, mental hygienist, social diagnostician, dean, instructor—at times claims the primary privilege and responsibility in this new emphasis in college is both en-

lightening and amusing. Members of college faculties search for positions of status just as students do and counseling has been seized upon by many as a way to coveted recognition. The author, however, wisely insists that no one person has a primary privilege in the matter but that whoever accepts responsibility for the task must do it in such a way as to unify the life of the student and place him in wholesome rapport with his world.

This book is a real contribution to the understanding of teaching. All who are interested in the matter of personal relations with students should read this book. Ministers will find many suggestions that will be helpful in their work.

J. M. ARTMAN

Religious Education Association

*Education and International Relations.* By DANIEL A. PRESCOTT. Cambridge: Harvard University Press, 1930. Pp. 168. \$2.50.

The author of this book, as a research secretary under the Bureau of International Research at Harvard University and Radcliffe College, had the privilege of two years in Europe for the purpose of studying "the manner in which elementary and secondary schools in European countries touch upon international problems and what social sources are behind the influence that these schools exert upon these problems." Before engaging in this work, the author spent six months as a volunteer on the European front and later, as an officer in the student's army training corps, studied the attitudes fostered by that body.

The time given to the study was divided as follows: three months in England, two months in France, one month in Austria, one month in Czechoslovakia and two months in Germany. During this period, the author studied, in each country, school systems, teachers' associations and official educational documents.

The second year was spent at the J. J. Rousseau Institute, Geneva, with extended trips to various countries to check on former studies. Extensive study was also made of documents available through the League of Nations.

This book does not contain the data of the original studies but is a summary of what the data revealed concerning how certain social forces determined the attitudes of teachers and through them the attitudes of the pupils in the schools. The author states that his research deals with social psychology rather than with courses of study and textbooks, for, as it turned out, it is the "spirit" of the school that counts most. I found places where the subject-matter in the courses of study appeared very "internationally-minded" but where the instruction or the atmosphere of the school influenced the children to very different sentiments. But in many other places where the courses of study showed nothing significant about international problems, whole schools were characterized by feelings of goodwill, friendship, and sympathy for other peoples. The study of the social forces that determine this varying quality of educational influence is the center of the research. I wish to describe the different factors that, by their interplay, condition large masses of the world's population to this or that attitude. I wish to show why none of the nations visited is now homogeneous in outlook and feeling, to point out the directions in which the greatest changes of attitude are taking place, and to account for these in terms of the earlier experiences of the groups.

He finds that Tradition, National Consciousness, Class Consciousness, The Organized Opinion of Teachers, New Psychological and Pedagogical Principles, Organizations External of Official Education and the League of Nations, are powerful influences in forming international attitudes. He finds that there is an emphatic trend in Europe toward wide-spread international thinking and feeling. This is best developed, according to the study, in the schools of England. In all countries, however, the teachers' groups are powerful agents of public opinion in favor of an expanding international consciousness. The book carefully analyzes the influences operating in each country.

While two years of study are not enough for final judgment, anyone wishing to view the development of international feelings with open-mindedness and from the facts should read this book. We need more studies of this type.

J. M. ARTMAN

Religious Education Association

*The Sayings of Jesus.* By BENJAMIN WILLARD ROBINSON. New York: Harpers, 1930. Pp. ix, 277.

What connection is there between the Maccabean Revolt and the Golden Rule, or between the conquest of Alexander and the Sermon on the Mount? Professor Robinson writes his new book on Jesus' teaching from the basic assumption that a message is grounded in history, that ethical insight of so great a prophet as Jesus is sharpened by the findings of sages before his time, that the building up of a commonwealth of Israel offers some analogy to bringing in the Kingdom of God.

The first part of the volume presents an admirable summary of Jewish history from the time of the first contact of Greek life with Jewish life in Palestine, from about 336 B. C. The development of the Jewish state in its second century phases is well portrayed with relatively few strokes. The rise of the Pharisees, their strife with the Sadducees, the upbuilding of a religious nationalism and the Roman rule in Palestine are elements of the exposition that prepare for a study of the early years of Jesus' life within the historical environment that was his.

The treatment of the message of Jesus pays due attention to the external form and the sources of the sayings, but the heart of the book involves the study of Jesus as the personal warrant for his teaching. The personality of Jesus explains his message, and Jesus' prayer life, his deep-seated consciousness that he was destined to save his people, his historical

and spiritual conception of the Kingdom of God (not a new term with him), together with that marvelous inner dynamic of his religion, again rooting back into historical Jewish religion, all combine to give that force, that authority, that permanence to his words which impress the world of men today.

The book itself is an admirable example of modern bookmaking. Type and paper, format and indices are to the liking of the reader whose pleasure is increased by fineness of mechanical arrangement. Should the book be used as a text, for which it is admirably adapted, the well-selected "reference library" and the lists indicating "supplementary reading" at the close of each chapter will considerably extend its usefulness.

It is no novelty to come upon new English translations of the Greek testament nowadays, but the attention of the Greek student will be favorably attracted to the translations offered by Professor Robinson. These renderings are characterized by clear, idiomatic expression, without too much recourse to paraphrase. For example: "Love your enemies, do a kindness for those who hate you, say a prayer for those who abuse you . . . And whatever you would like to have people do for you, do it for them."

One always wonders just which parts of a new book will be most read. It is the reviewer's guess that Robinson's expositions under the captions, "The Ethical Teaching of Jesus," and the two chapters on "The Kingdom of God" will compete strongly with the chapters on Jesus' religion, "The Prayer Life of Jesus" and "The Inner Dynamic of Jesus' Religion."

ERNEST W. BURCH

Garrett Biblical Institute

*Introductory Sociology.* By ALBERT MUNTSCH and HENRY S. SPALDING. New York: D. C. Heath and Co., 1928. Pp. 446.

This book is a revelation of the un-

standardized condition of sociology as a science. It was written by two Catholic professors, in St. Louis University and St. Mary's College, "with a due consideration for the needs of Catholic schools" (xiii). The reviewer, being an orthodox sociologist with a Protestant background, cannot judge the book from the point of view of its adaptability to Catholic schools.

As sociology, the book has little in common with the subject as taught in the leading non-Catholic institutions of the country. Sociology has long been struggling to achieve scientific accuracy and is, for the most part, scientific in attitude and in general presumptions, if not always in the methods used in sociological studies. Premises, assumptions, traditions, have been cast aside in favor of objectively ascertained facts, carefully checked results and a faith in natural processes and in causal sequences in activity. The present book is anything but scientific in point of view or method. Certain premises are assumed, asserted to be so without citation of facts, or are supported with carefully chosen illustrations. The student is given no opportunity to view contradictory data nor to draw his own conclusions. When the authors wish to refute a theory they do so, not by citing facts, but by quoting some other writer, presumed to be an authority. The authors have every right to hold, as a personal matter, whatever religious and philosophical postulates they wish; but they are scarcely justified in dogmatically supporting these postulates under the name of a definite branch of scientific endeavor, by the selection of favorable facts and the suppression of unfavorable ones.

RUTH SHONLE CAVAN

Rockford, Illinois

*The Christian Family.* By GEORGE WALTER FISKE. New York: Abingdon Press, 1929. Pp. 138. \$1.25.

This book is one of the brief monograph series projected by the publishers

to set forth significant movements and problems in religious education. The author, a well-known writer in the field, sums up his purpose and thesis in these words: "This book is a plea for an aggressive program of religious education in American homes. It is the expression of the author's belief that there are no real substitutes for parents; and that the welfare of children requires a more thorough study of the character process in Christian families, and a more vigorous attempt to solve the moral and religious problems of childhood in the home."

Dr. Fiske's plea is earnest, his arguments are reasonable and deduced from facts. One wishes that he had given more attention to the fundamental cause of our present type of home, namely, an un-Christian social and economic order, and had endeavored to tell how it might be reconstructed in the interest of the kind of home for which he longs. But this probably would be beyond the scope of a monograph.

The work contains many practical suggestions for parents and some very challenging thoughts, of which the following is an example: "Most of the crowd never take the solo flight. They remain at the mercy of public opinion. To be sure, public opinion furnishes a balance wheel for society and is often conservative. It does provide some moral safeguards. . . But it is not a high motive. It is simply an appeal to prudence, after all. And we must have higher motives than that. . . Right here comes in the necessity for Christian education, to supplement the best the world can do for our children without it."

The book is both intelligibly and interestingly written.

ERWIN L. SHAVER

Congregational Education Society

*John Wesley Among the Scientists.* By FRANK W. COLLIER. New York: Abingdon Press, 1928. Pp. 351. \$2.00. This book is of interest to the religious

educator because it illustrates so concretely the pedagogical applications of the theory of thought and knowledge; for some theory of the nature of religious knowledge is implicit in every attempt to communicate it.

Dr. Collier is one of that constellation of brilliant students and disciples of Borden Parker Bowne, F. G. McConnell, A. C. Knudson, E. S. Brightman, George A. Coe and others, who have contributed to the interpretation and popularization of various aspects of Bowne's philosophy. Bowne endeavored to reconcile radical empiricism and abstract idealism by means of the inclusive categories of personality and purpose; and different interpreters have enlarged on these contrasting aspects of his thought. Dr. Collier brings a comprehensive mastery of personalism to the interpretation of one of the greatest figures in religious history.

The reader will gain from this volume not only a description of Wesley's views on science, nature, evolution and the Scriptures, but also an explanation of the respective spheres and interrelationships of science, philosophy and religion. The author pictures Wesley as thoroughly in sympathy with the scientific method, which he would grant a wide field. Wesley even anticipated the modern science of mental measurements and went so far as to suggest the construction of a "psychometer, that we shall be enabled to measure spirits as we now do bodies."

The author's approach elaborates the empirical and scientific view, but he concludes with a chapter on the reconciliation of the mystical and the rational in Wesley and shows this to be the source of the insight which was his crowning legacy.

The book reflects an amazingly comprehensive acquaintance with the literature of both science and religion, a quality which adds to its fascination.

CLARENCE R. ATHEARN

Washington, D. C.

*Religion and the Modern Mind.* Edited by CHARLES C. COOPER. New York: Harper and Brothers, 1929. Pp. 227. \$2.00.

This symposium is valuable as an index to trends in religious thinking and as an illustration of a fruitful method of bringing people with widely differing views together in the spirit of conference rather than controversy.

Each of the eight chapters comprising the volume represents a lecture by some specialist in his field showing the relation of his investigation to the phenomenon of religion. The following represents the type of topics discussed and variety of viewpoint represented: "An Adventure in Religion" by Charles C. Cooper; "Religion from the Standpoint of Agnosticism" by Harry Elmer Barnes; "Religion from the Standpoint of Science" by Heber D. Curtis, astronomer; "Religion from the Standpoint of Philosophy" by M. R. Gabbert, philosopher; and "Religion from the Standpoint of Psychology" by Edward S. Ames; "Religion from the Standpoint of Ethical Culture Movement," John L. Elliot; "Religion from the Standpoint of Judaism," Samuel H. Goldenson; and "Religion from the Standpoint of Christianity" by Francis J. McConnell.

Charles C. Cooper, the director of the symposium which was held under the auspices of the Hungry Club of Pittsburgh, points out the high points in the series. He notes an extraordinary rugged interest in the problems of the existence and meaning of the universe and the explanations offered by science, philosophy and religion; a total lack of reference to dogma and creeds; an emphasis upon the immensity of the universe and a corresponding extension of the concept of God; an emphasis upon the significance of religion with respect to morals; the sense of a common purpose pointing toward a not far distant rapprochement between the religions of the world; a constant emphasis upon a potential renaissance of interest in things spiritual.

This volume is as interesting in the method of getting at the problem as it is in the content of materials presented. It would make an excellent supplement for the various volumes of sermons by humanists, and some varieties of fundamentalists who are unable to see more than one "plan" or "theory" at a time. Ministers will find this a helpful book to read and to pass on to laymen who are "thinking."—*Jesse Allen Jacobs*

*Outlines of the Psychology of Religion.* By HORATIO W. DRESSER. New York: Thomas Y. Crowell, 1930. Pp. 442.

The volume differs from most works on the subject in its unusual comprehensiveness. It includes practically every problem of religious psychology. The discussion of every theme is thorough and covers most of the interesting and valuable speculation—traditional and critical—the subject has brought forth. The critical approach to such tremendously significant themes as faith and belief, worship and prayer, God, immortality, is combined beautifully with that

reverence and awe which these concepts rightly claim.

Despite the author's religious liberalism, (he is a Quaker) he enters with remarkable sympathy into all religious attitudes and doctrines, even when they are diametrically opposed to those he cherishes. This subjective and scientific temper is admirably maintained throughout the treatise.

The author relies too much on the works of other students in this field. He makes constant use of quotations from practically all of the more important volumes dealing with religious psychology. The work therefore, is not an original contribution to the subject and the reviewer feels certain that the author did not intend it to be such.

This very characteristic, however, makes it valuable for one who desires a practical summary of the entire field of psychology of religion. For a more profound treatment, he can go to the many original works in this field referred to so often in the book.—*Theodore N. Lewis*

*An Adventure in Religious Education.* By WALTER SCOTT ATHEARN. New York: The Century Company, 1930. Pp. 505. \$3.50.

The decennial report of a dean to the president and trustees of a university does not seem to promise much excitement, even though the report be entitled "An Adventure." And pages upon pages of tables and statistics promise little more. However, there is much of more than passing interest in the story of the first decade of Boston University School of Religious Education and Social Service, as recorded by its former dean in this report. The school's educational aims and ideals, its administrative and financial problems, and its present outlook, as interpreted by Professor Athearn, are set forth with marked clarity.

The book is another example of Professor Athearn's ability to analyze a problem, to gather and tabulate statistical material bearing upon that problem, and to set it forth systematically. Here he undertakes to gather and organize the data which shall reveal present trends in curriculum construction on the college and university level, particularly in relation to the professional training of workers in the fields of religious education and social service. He has done a thorough job. He demonstrates by reference to a mass of data his main thesis that a major trend in higher education is quite definitely toward a recognition of religious education "as a major academic discipline, fully worthy of credit toward cultural and professional degrees."

The findings of this entire study, Professor Athearn believes, fully justify the fundamental ideas upon which the school of which he was dean was founded, and also the proposals he makes for future policy. The best solution of the problem of integrating cultural and vocational education is to be found, he maintains, in "the Isolated College," which is practically the plan upon which the Boston University



School has operated,—“A unit which controls, or aspires to control, all instruction of its students, both in the field of specialization, and that which is corollary and general,” to quote the definition of Dr. A. J. Klein which Dean Athearn adopts. Further, the principle of combining vocational training with liberal culture he holds to be so well established that the Boston school should now discontinue the use of its distinctive bachelor's degree and grant the B. A., or, if the student's major in the vocational field exceeds one-fourth of the four years' college course, the B. A. in Religious Education, Fine Arts, or Social Science, as the case may be. For the graduate school, however, he would establish distinctive professional master's and doctor's degrees, equivalent in value to the A. M. and Ph.D. degrees,—the M. R. E., M. S. Sc., and the D. R. E.

There will be varying opinions with regard to the theoretical positions maintained by the author. It may be said, however, that the “Isolated College” is still an experiment, an experiment which educators are watching with interest, but which is not yet well enough established to gain very wide support. So far as the bachelor's degree is concerned, it is very doubtful if graduate schools will recognize a degree in which one-quarter to one-half of the courses required are strictly vocational, even though that degree be designated A. B. instead of B. R. E. Finally, in the matter of graduate degrees, there seems to be no prospect of the professional degrees proposed by Professor Athearn attaining the prestige of the A. M. and Ph.D. degrees. The tendency, indeed, seems to be strongly in the opposite direction.—*Charles T. Holman*

*Building Your Parish House.* New York: The National Council of the Protestant Episcopal Church, 1930. Pp. 40. \$1.00.

This little book is truly a *multum in parvo*. It is characterized by a perspective born of experience and good taste and love of *brawl*—all too often lost sight of in our modern search for “efficiency.” Written primarily for the Protestant Episcopal communion it will prove almost equally useful for all churches seeking to provide adequate accommodations for a forward looking programme of religious education. The generous sized pages are filled with many clear half-tones and floor plans. The concrete directions to the building committee advise early consultation with an experienced architect, “Place yourself in your architect's hands and trust him as you do your physician and your lawyer.” This advice is still needed, for many small and medium sized churches still feel that their wisdom and that of a local builder, are equal to the complex task of providing adequate quarters for a modern program of religious education in the local church.

This book, issued by a department of church architecture, fortifies the further advice to confer with the appropriate architectural board of one's denominational headquarters. The writer of this review is sure, out of much observation

of building committees, to confer at an early stage with the national denominational department of architecture, where inquiry shows an intelligent staff with wide experience, and compressed wisdom concerning site, electric wiring and sanitation. The interior floor plans are given fullest treatment. The “Akron plan” is given one more well-deserved body blow. No church should use this plan in these days. The discussion makes clear discrimination between the advantages of class-rooms opening directly from departmental assembly rooms and from adjacent connecting corridors, rightly emphasizing the advantages and economy of the latter construction with its increased flexibility. Attention is paid to the multiple use of space—a much needed emphasis in these days of many demands. “Vested interests” should have less attention in future church building than in the past. Class rooms are recommended to be constructed ten by twelve feet in size. The writer of this review recommends that twelve by fourteen and fourteen by sixteen-foot class rooms are better for high school ages, with other rooms of varying sizes, some larger, rather than all of uniform size. Very sparing use of folding partitions is also recommended.

Similar treatment of stage, dressing-rooms, motion picture booth, kitchen, dining room, gymnasium, and church school offices, is given with adequate and helpful illustration in this compact and highly useful brochure. A four-page survey blank and check list completes the discussion.

It is a pleasure to commend this book. If all our departments of architecture would render equally efficient service we could look forward to a wonderful new era of more adequate and beautiful housing. All churches with building enterprises should have this manual.—*Herbert Francis Evans*

*What's Life All About?* By BERTHA CONDÉ. New York: Charles Scribner's Sons, 1930. Pp. 271. \$2.00.

A minister seeking homiletical material to enrich his sermons will find a great abundance in this book. Miss Condé makes an eloquent appeal for a rational Christian faith, and in making it she draws upon the best thinking of the foremost scientific and religious writers of modern times.

The author pictures Jesus as the embodiment of all that is superlatively fine in wholesome living and thinking, and shows how the highest character is to be achieved by those who set before themselves this sort of ideal, personified in Jesus. The book is sane and wholesome. It takes into account what we know of the new psychology, of the laws of personality development, of scientific biology. It shows how prayer (unfortunately, the habit of prayer has been discarded by most people) is a rational process of associating oneself with God. Miss Condé makes of life an adventure in creative living, and shows how out of it may come a reasonable hope of immortality. This is a book to be strongly recommended.—*L. T. Hites*



*The Ethics of Paul.* By MORTON SCOTT ENSLIN. New York: Harpers, 1930. Pp. xix, 335.

The literature dealing with the Apostle Paul is of immense scope. Few scholars can encompass the entire literature, to be sure, but a scholar like Enslin seems to have discovered a field which, with all the sagging shelves of Pauliana, has received little cultivation. This is the field of moral thought and practice, the field of ethical interest in the great Apostle's life. Alexander's *Ethics of St. Paul*, now some twenty years old, is still of high value in this field, but in the opinion of Professor Enslin, the subject of incontinency in all its bearings has been neglected hitherto, and he gives this phase of the apostle's attitudes full, some would say too full, discussion under the cardinal principle of Paul's teaching: "Separate yourselves from all that would defile." Most readers will value highly this contributive discussion (pp. 133-196).

Fine scholarship is apparent throughout the volume, in its plan, its documentation, its apt use of original Greek texts and its well-balanced exposition. No one can henceforth study the mind and ministry of Paul without reference to Doctor Enslin's work.

The time is past when a man like the great Tarsan can be studied out of his total environment. At times the Greek Philosophy, the Mystery Religions and other contributory elements have been all too highly appraised. It seems to the reviewer that a just estimate has here been made of the Stoic influence on the one side and of the Jewish heritage on the other. Since Paul was a Diaspora Jew it was inevitable that Greek religious cults would influence at least his forms of thought. But Paul was profoundly Jewish in training and Judaism spoke to him with a word of authority.

Many will doubt that it is possible to restrict the ethical principles of Paul to the four cardinal points made in the present study. There are (1) separation from defilement, (2) steadfastness in conduct, (3) service through love, and (4) the rejoicing spirit.

Paul's attitude toward freedom as an ethical principle or at least as a condition of moral life, could have been more clearly treated. Modern psychological findings demand an entirely new treatment of the possible choice of motives and the use of all existing moral forces in the engineering of moral programs and such enterprises as the building of character and community building. No doubt, Paul's moral thought was profoundly influenced by his Jewish idea of predestination.—Ernest W. Burch

*Character Building for Junior-High-School Grades.* By ELVIN H. FISHBACK. Boston: D. C. Heath and Co., 1930. Pp. 232.

This is a course of study designed to be placed in the hands of pupils. It embraces health interests, good manners, conduct problems involving right and wrong decisions, living according to rules, how to study, the purpose of an education, and co-operating in com-

munity enterprises in which the home and church join. The Iowa Self Measuring Chart is included.

This book is planned for discussion use. Problems are stated, and various ways of meeting them are suggested. Teacher and students are to think together and to decide what is right. One who has read Professor Charters' book, *The Teaching of Ideals*, will recognize at once, as the author mentions, that here is a practical attempt to carry out with a specific age group the very interesting suggestions made in that book.

The reviewer plans to use this as a textbook with adolescent church school pupils in a situation where the public school is not offering a course in character education. He feels that with a very slight change in emphasis, to include the divine sanction, the book would make an excellent text in religious education.—L. T. Hites

*The Social Teachings of the Church.* By W. R. INGE. New York: Abingdon, 1930. Pp. 111. \$1.00.

Dean Inge has the ear of the American public. In this brief essay he reminds Christians that the finest results have always come when stress has been laid upon the clear moral principles which underlie our daily conduct. The application of biblical and modern ethical standards gives Christians a mission worthy of their best powers. But to dabble in politics, or try to discuss economic questions without special training for the work, is unwise for Church people. Every citizen should, however, study to have an intelligent opinion upon all social subjects; and he has the undoubted right to lay his convictions before the world for their acceptance or criticism.—Fred Merrifield

*Jesus and the American Mind.* By HALFORD E. LUCCOCK. New York: Abingdon Press, 1930. Pp. 224. \$2.00.

This treatment of the Social Gospel is one of the most lucid and stimulating that has appeared. It draws a realistic portrait of the most outstanding reprehensible features of American life, such as externalism, our religion of prosperity, salesmanship, advertising, and standardization, and weighs them in the light of the ideals of Jesus. Christianity has long since drifted away from the fundamental assumptions of Jesus,—the sacredness of personality, faith in man, solidarity of mankind, and love as the motive of life,—and accepted the current organization of the industrial and social world as the divine will. The outlook for a return to the pure ideals of Jesus is dark, but the fact that we are becoming critical of ourselves and can envisage the vast gulf between our present dominating American ideals and the teaching of Jesus gives us ground for hope.

The message of this book is one that we sorely need, but this message alone is not enough. It is not enough simply to point out the evils of our present order and then to hold up as a remedy the ideals of Jesus. We must

have a treatment of the problem that will dig up the roots of our economic system. Can the present capitalistic system be brought into harmony with the teaching of Jesus? How can the vast enterprises of this modern world be organized in harmony with the ideals of Jesus? This book presents a realistic analysis of our present life, but in the actual solution of the problem it is satisfied with vague though beautiful generalities.—*Selby Vernon McCasland*

*Camping and Education.* By BERNARD S. MASON. New York: McCall, 1930.  
*Education and the Summer Camp.* LLOYD BURGESS SHARP. New York: Teachers College, 1930.

In the past year a wide variety of publications have appeared which should encourage camp directors, both private and institutional, to spend considerable time this coming winter in study. The Camp Literature Prize book, entitled *Camping and Education*, selected in the Redbook Magazine competition by a committee of eminent educators, will be critically received because of the manner in which it was chosen.

Professor Mason attempts to study camp life through the eyes of the camper by asking 49 boys and 51 girls their opinions regarding such questions as, "Was your camp good for a boy or a girl morally? What bad habits did any of the campers manifest? What phase of camping has meant most to you? What percentage of campers didn't you like? Did you like the Camp Church Service? Why? Think of the counselor you liked best and list the things about him you liked." On the basis of this data, he argues for an interest-centered program, in which the campers may well be given considerable freedom to plan and execute.

Many readers will doubt the scientific value of so limited a number of tabulations and so small a number of subjects on which data was secured. Then, too, no attempt was made to consider the data from the campers in relation to their personal social background and previous experiences. The replies of lads of eight years were totaled with boys of fourteen, the opinions of girls from private camps were tabulated with those from Y. W. C. A. groups, and campers from cities were considered without distinction from those who came from small towns. This is considered a serious weakness in the questionnaire technique when tabulated statistically as the author has done. Finally, the data was accepted and treated in a manner which appeared to be critical, yet to many readers it will prove an unsatisfactory analysis.

Camp Directors will find a substantial amount of concrete help regarding program, and the chapter on "Camp Control" is a good statement regarding the origin and nature of group pressure. The bibliography is excellent and should prove of great value to any student of the camp movement.

*Education and the Summer Camp* is the report on a survey of the fresh air camp financed by

Life Magazine for New York children. Following the survey, Dr. Sharp took charge of the camp to carry out the recommendations. The best chapter is entitled, "Outcomes." Twenty-four pages of excellent data are given in this section of the book on health and food, but less than one page on the enrichment of Camp Program. The chapter on "Education in Camp Life" tends to be theoretical in nature. Those who know Mr. Sharp will regret that he has not written more on "Outpost Camps." In addition, it may be said that the author operated a camp with greater educational and character possibilities than this book reveals.—*W. Ryland Boorman*

*D. L. Moody.* By W. R. MOODY. New York: Macmillan, 1930. Pp. 556. \$3.50.

This splendid tribute to a wonderful father, by his son, will touch the hearts of many, in particular those who so well remember this great life. Every page is alive with interesting incidents and bits of conversation which so well portray the strength, the winning modesty and sincerity, and the broad human sympathies of Mr. Moody. Few men have won deeper and more lasting affection from people of all walks of life than this inspired interpreter of the best in men.—*Fred Merrifield*

*Every Man's Story of the New Testament.* By ALEXANDER NAIRNE. New York: Macmillan, 1930. Pp. 294. \$1.80.

This story of the New Testament by Professor Alexander Nairne of the University of Cambridge is a New Testament Introduction of a different kind. It is definitely directed to the intelligent layman who craves a more intimate knowledge of the sacred literature of his religion. The author has not hesitated to enliven his pages with nearly one hundred photographs of scenes in the biblical world and great works of art which seek to illuminate the biblical themes. This feature of the book is especially commendable. The work is based upon good scholarship throughout, but technicalities have been compressed to the minimum and their place taken by a devout religious appreciation from the Anglican point of view.—*Selby Vernon McCasland*

*Saint Augustine.* By GIOVANNI PAPINI. New York: Harcourt, Brace and Co., 1930. Pp. 336. \$2.50.

This is an appealing fifteenth centenary tribute to one of the greatest and most masterful of the Christian Church Fathers. It is a story of terrible struggle with physical passion, accentuated by the unfortunately repressive and exaggerated ascetic views of the Roman Catholic Church, and the tactless urgency of a devoted mother, the now sainted Monica. The author writes with unusual sympathetic feeling. Artistic emotional coloring, as one might expect, prevails throughout. The impartial reader has the feeling that unquestioned subservience to the Mother Church and its static views, and

the interests of propaganda have dominated the author's purpose more than his naive confidence in ecclesiastical finality would make him realize. It is still not the historian's, but rather the passionate churchman's picture of what constitutes sainthood. Other faiths of that time, rivals of Christianity, are most unfortunately treated with unscholarly scorn. Lutherans and Quakers also draw the lightning from the hot sectarian pen of the writer. As in his *Life of Christ*, one gets a much better insight into the psychology of Papini than he does of the subject under discussion.—*Fred Merrifield*

*Six Boys in Trouble, a Sociological Case Book.* By WALTER C. RECKLESS. Ann Arbor: Edwards Brothers, 1929. Pp. 147.

Six attractive titles introduce the six cases: "A Street Arab," "A Recidivist," "A Good Boy Slips Once," "A Foster Child Plays Hookey," "An Underprivileged Boy" and "Home but Estranged."

Each chapter contains a statement of the situation which brought the boy into juvenile court, a brief summary of such formal data as physical condition and family personnel, an informal account of the investigator's contacts with the boy and a verbatim account of the boy's story. A sociological analysis completes each case.

The assumption in the analysis is that boys are not innately good or bad, but that in large measure their social experiences make them good or bad. The author is very wary, however, about designating any one social factor as being the cause of a given boy's delinquency. This caution on the part of the author prohibits a clear cut diagnosis of the case. Contributing factors are pointed out and certain processes traced.

As pictures of delinquent boys, the cases are both interesting and revealing. As compared with case studies published by child guidance clinics, they lack in definiteness of analysis, but this is more the fault of undeveloped sociological method than of the author.—*Ruth Shonle Cavan*

*Problems of Preschool Children, a Basis for Parental Education.* By MARIE AGNES TILSON. New York: Bureau of Publications, Teachers College, Columbia University, 1929. 90 pages.

This study of the problems presented by preschool children referred to seven different child guidance clinics reveals 53 different types of problems among the 225 children studied. The "problem children" came from homes of all economic levels and from all sizes of families. It was found that certain of the problems tended to appear at certain ages, that some were associated together, but others appeared independently of any combination with other problems. The study has suggestions for methods of diagnosing situations when a few of the child's difficulties are known. The method of statistical analysis used indicates ways in which the study might be pushed back further into the

social situations by correlating problems with factors in the social situation.—*Ruth Shonle Cavan*

*Jesus and the Law of Moses.* By BENNETT HARVIE BRANSCOMBE. New York: Richard R. Smith, 1930. Pp. 296.

Dr. Branscombe's scholarly work is both needed and timely. The relation of "Law" and "Gospel" is not alone a problem of the first century of our era but is a perennial one. In a later era beyond our times, thought may be discussing the relation of the Communist experiment in Russia to organized religion of its time and place. The historic evidence will probably be in a more parlous state than scholars have shown the Gospels to be. But it is evident that the key to the mystery would not lie solely in the documents themselves, but in an understanding of the historical situation in which they were produced.

It is extremely doubtful if the further application of the scholarly method to the Gospels will contribute much to their understanding. The time has long been ripe for the social scientist to contribute his knowledge of life and affairs to the better knowledge of Jesus and the Gospels. It is hardly to be questioned that Jesus was much less of a theologian than a social reformer, but most of the social philosophy has been edited and translated and commented out of this most striking and historic of records in the evolution of Western civilization.

If the same sort of methods as the textual scholars have applied to the Gospels were applied to other great and epoch-making books similar quandaries would be produced. Any such is complex literary material. Nevertheless the Gospels came to be a book and have passed on down to our time. Name and sources are distinctly secondary to the ideas they convey. A much more useful task for the critics would be to show us why there does not yet exist a frank and honest translation of the received texts.

To illustrate the textualists approach to the teachings of Jesus take page 86 where Dr. Branscombe is commenting on Mark 13:10—"And the Gospel must first be preached to all the Gentiles." To one not hide-bound in textualism this revolutionary is proclaiming the immediate necessity of an "internationale." To have replaced the hackneyed words "gospel," "preached," and "Gentiles" with words which mean more to our generation would have helped much. Such a tremendous utterance cannot be discredited by any petty criticism as to who else was saying it, etc. Jesus himself declared his purpose of saying things that would not pass away, and despite garbling of the records for ages, here it still appears.

The chief contribution of the textual scholars and all the higher criticism of the schools of our day has been to establish the fact of such garbling. And its significance is not for the literary scholar but for the student of society and affairs to understand. One can well ap-

preciate why such an utterance as this should have been garbled as much as possible.

Many other instances of the textualists approach to the record could be adduced. One or two will suffice. In the discussion of the so-called "Parable of the Vineyard" (pp. 88-89) the meaning which would at once occur to the student of society, namely, a crisis in agrarian affairs, and a case in point (i. e. parable) cited by Jesus,—but no name mentioned—seems never to occur to the theologian. And so throughout.

The author of this scholarly book is thinking well within the received categories.

What students of the Christian religion need most of all today is work upon the gospels free from theological and ecclesiastical categories. There are significant shades of meaning in the original texts which only a social scientist could appreciate. In the treatment of such a topic as Dr. Branscombe here treats—the relation of Jesus to the society of his day in many of its phases—this is peculiarly necessary.—*William L. Bailey*

*The Church in Politics.* By STANLEY HIGH. New York: Harper and Brothers, 1930. Pp. 276. \$2.00.

This book sketches the history of the participation of the church in politics. Mr. High begins with the Old Testament prophets, the "troublers of Israel" as their royal contemporaries designated them. "It is exceedingly significant for the whole history of the relationship of Christianity to social institutions, that in the eighth century before Christ, Old Testament religion was saved from paganism, not by priestly caution but by the meddling and therefore contemporaneously unwelcome messages of this succession of prophets."

Jesus lived in an era of theological conservatism and controversy, where the dictates of wisdom and "safety first" and all other influences combined to tell him that the status quo was the only safe policy to follow. Jesus meddled in politics, nevertheless. He talked about poverty and wealth, and actually inspired people to act upon his teachings. He talked about the value of personality, so that for a hundred years no Christian would bear arms for Rome, and the Christians were noted for their pure and temperate lives. He talked about political allegiance as over against spiritual, and this influence finally led to the conquering of the Roman emperor by the Roman bishop of Christ. We praise Jesus for his "constructive insight," failing sometimes to see that by both precept and example he was urging Christians everywhere to enter politics and fight.

In similar vein Mr. High analyzes the situation of the early church, and shows how, finally, through political social action, the church became sovereign over the state, a sovereignty which was benevolently exercised, to be sure, and meant worlds for the peace and security and progress of people, but a despotic sovereignty none the less.

Then he passes on to Luther and the Reformation, and down to present times. He shows

how the Roman Catholic Church is in politics now with a vengeance, refusing, even under the pressure of the settlement with the Italian government, to yield the principle of temporal sovereignty.

Protestant churches are in politics, too. They maintain scores of Bureaus, Leagues, Councils, Departments, and Committees, seeking to influence legislation and public opinion. In four large areas particularly are the church agencies active: (1) In the war against the use of liquor they were successful, to the point of eliminating the saloon, and they are active now in the effort to educate people against the use of liquor. This activity is both social and political. (2) They are helping the poor fight the battle against the strong in industry, and are intensely pressing toward a righteous solution of various social problems. (3) They are working against war and in favor of peace. By political action, both direct and indirect, they are making their voices heard and their influence felt against large navies and armies, against military training in schools and colleges, against military propaganda through the press, and they are positively seeking, through literature and the pulpit, to increase the public sentiment towards peace. (4) Running through all of these interests, is a fight against crime, an agitation in favor of suitable candidates for the great offices, and propaganda for purity and honesty in public life.

Those concerned about the relation of the Church to politics will do well to read this book. It is, of course, strongly prejudiced in favor of participation by the church. No doubt there is another side to the question, but the one point of view is here ably presented.—*L. T. Hites*

*Research Studies in Commercial Education, IV.* By E. G. BLACKSTONE. University of Iowa, 1929. Pp. 241.

*A Study of the Scholastic Performance of Freshman Women at the State University of Iowa 1927-8.* By MARY R. PROSSER. University of Iowa, 1928. Pp. 63.

*A Comparative Study of Those Who Accept as Against Those Who Reject Religious Authority.* By THOS. H. HOWELLS. University of Iowa, 1928. Pp. 80.

The first of these is of little interest to religious educators except for one paper by Miss Alice Wakefield on "A Technique for the Development of Resourcefulness through Typewriting." In this Master's study Miss Wakefield followed the Charters' pattern of analyzing trait actions and applied it in a specific place in vocational training. The analysis of the trait-actions of a resourceful stenographer, the method of teaching these trait-actions, the test of results, and the evaluation of the test reveal a resourceful investigator. The study is not left in a finished state but is suggestive of a stimulating training technique. The second investigation rests upon data gathered from

records, interviews and check lists. The findings as far as they go seem to indicate that "the outstanding factor in scholarship performance is ability" and that time spent in study has little correlation with scholastic success. The third monograph describes an attempt to separate conservatives and liberals in religion by certain objective measures. Taking 542 freshmen as a random group by means of a self-rating test of 160 items they separated the extreme radicals from the extreme conservatives. Fifty-one of the radicals and 50 of the conservatives were subjected to sensori-motor, volitional and intellectual tests and statistical computations made. In fourteen tests differences of three or more times the probable error were discovered but not outstanding variations were observed. The two types seem fairly alike in sensori-motor reactions but the conservatives show susceptibility to suggestion and are less keen in cognitive reactions. With the factor of conservatism parcelled out there seems to be no connection between the mystical tendency and intelligence. Except for the rating scale which had a self-correlation coefficient of .92 the methods of diagnosis do not seem to have proved very fruitful for discovery of religious attitudes.—*E. J. Chave*

*Jesus the Son of God.* By BENJAMIN WISNER BACON. New York: Henry Holt and Company, 1930. Pp. 152. \$1.50.

This little volume contains the four lectures which Professor Bacon delivered in February of 1930 on the John C. Shaffer Foundation in Yale which was established in 1929. The foundation was to provide an annual course of lectures on the "character, life and teaching of Jesus," and Professor Bacon's volume inaugurates the series. It is the last of Professor Bacon's official teaching at Yale before he retired. This volume does not purport to be a

life of Jesus but it does envisage that task and sketch in broad outlines the course which the scholar must follow who finally produces the definitive work on Jesus. There are just three sources of information, Mark, Q, and John, and Professor Bacon summarizes his views about each of these under the suggestive titles, *What the Eye Saw*, *What the Ear Heard*, and *What Entered into the Heart of Man*. A wealth of New Testament scholarship is compressed in these few pages and it is presented in a most stimulating and entertaining style. A layman who desires a concise, intelligible and reverent introduction to the main facts of Gospel criticism will be richly rewarded in reading this little volume.—*Selby Vernon McCasland*

*John Dewey: The Man and His Philosophy.* Harvard University Press, 1930.

John Dewey is an event in the struggle of man to gain directive control of himself. Hence thousands who have been trying to see life through his interpretations of it will welcome this little volume which comprises the speeches of friends and pupils given in "homage to him on his seventieth birthday." Each speaker tries to interpret Dewey's contribution to some phase of our thought life, education, ethics, politics, law, social outlook, labor and religion.

Ernest C. Moore discusses "John Dewey's Contribution to Educational Theory"; Jesse H. Newlon, "John Dewey's Influence in the Schools"; Isaac L. Kandel, "John Dewey's Influence in Foreign Lands"; George H. Mead, "The Philosophies of Royce, James, and Dewey in Their American Setting"; Herbert W. Schneider, "The Prospect for Empirical Philosophy"; Jane Addams, "John Dewey and Social Welfare"; James Harvey Robinson, "John Dewey and Liberal Thought"; and then the "Response" by John Dewey.

Students of Dewey will want these interpretations of him.—*J. M. Artman.*

## Books Received

Archer, Clifford P., *Transfer of Training in Spelling*. University of Iowa Press.  
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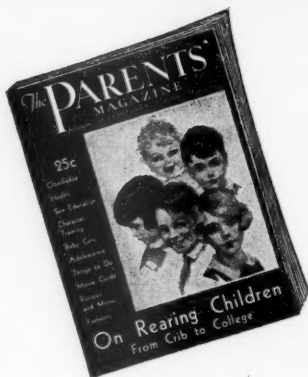
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